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A

LETTER

TO

DAVID GARRICK, Esq.

CONCERNING

A GLOSSARY

TO

The PLAYS of SHAKESPEARE,

On a more extensive Plan than has hitherto appeared.

To which is annexed,

A SPECIMEN.

by Richard Warner.

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SIR,

THE many favours received during the courſe of a long, uninterrupted, and happy acquaintance, induce me to take this opportunity of communicating to you, and by your means to the readers and admirers of our immortal *Shakeſpeare*, a ſcheme tending to make him, if poſſible, more generally read, at leaſt better underſtood. And indeed, to whom could I addreſs ſuch an attempt with ſo much propriety, as to yourſelf; who are ſo familiarly acquainted with his writings, and whoſe inimitable performance of his principal characters, is, as has been with the greateſt juſtice obſerved, the beſt comment on his works?

"Whoever hath but dipped into *Shake-*
"*ſpeare* (ſays a late author *) muſt have
"obſerved a certain obſcurity, which may
"be conſidered as one of the characteriſ-
"tick peculiarities of his ſtyle, ariſing in
"a great meaſure from the grandeur, the

* *Reviſal of Shakeſpeare's Text.*

 "ſtrength,

" ſtrength, and the exactneſs of his con-
" ceptions, which he could not equal by
" the force of his expreſſion, though his
" powers even of this kind were perhaps
" never excelled by any other writer."
His very frequent uſe, therefore, of words obſcure, now diſuſed and obſolete, of technical terms not univerſally known, and of words, though common, yet made uſe of by him in a ſenſe uncommon, and ſometimes peculiar to himſelf, ſeems to give an opening for a *Gloſſary*, on a different and more extenſive plan, than any that has hitherto appeared.

The firſt of the kind that we know of, is in Dr. *Sewell's* edition of *Shakeſpear's* Poems in Quarto, and which makes the ſeventh Volume of Mr. *Pope's* edition, printed in the year 1725, and the tenth of that in Duodecimo in 1728. This is ſaid to be compiled by Mr. *Gildon*, and is added to *An Eſſay on the Art, Riſe, and Progreſs of the Stage in Greece, Rome, and England.* So far as it goes, it is well done; and the few words properly explained: but, as in the whole it contains ſcarce two hundred, it is very incomplete, and inadequate to the purpoſe it is intended to ſerve.

The

The next, and for which this ſeems to have laid the foundation, was compil'd by Sir *Thomas Hanmer*, and added to his edition printed at *Oxford* in ſix volumes in quarto, in the year 1744; and afterwards in *London*, in the ſame number of volumes in octavo, in 1745, and in nine volumes in ſmall duodecimo in 1747. It is alſo annex'd to an edition, printed at *Edinburgh* 1753, and with ſome few additions. This, as far as his plan extended, is an elaborate and well-executed performance: but as it is form'd for his own edition, in which he has taken great liberties in varying from the old ones; and as he has inſerted many words as his own conjectures into the text, and altered many others; it ſeems too confin'd, and by no means calculated for general uſe. Indeed, where a word is us'd but *once*, or in a ſenſe which is ſingular, the volume and page are referred to, where ſuch word is to be met with: but then this regards only his own edition. Beſides, why of words us'd only *once*? If uſeful to refer to the place where they occur *once*, ſurely it is as much ſo where they occur *oftner*. In *his* Gloſſary, the *place* only where the word occurs is referred to: in *mine*, the

paſſage

paſſage will be quoted at length, with ſo much of the context as ſerves to make it a complete ſentence; but no farther. For example, in explaining the word to *affy*, which occurs in Titus Andronicus, Act. i. Sc. 1. the whole paſſage runs thus:

Marcus Andronicus, ſo I do *affy*
In thy uprightneſs and integrity,
And ſo I love and honour thee and thine,
Thy nobler brother *Titus* and his ſons,
And her, to whom our thoughts are humbled all,
Gracious *Lavinia*, *Rome's* rich ornament;
That I will here diſmiſs my loving friends,
And to my fortune's and the people's favour
Commit my cauſe in balance to be weigh'd.

But the firſt two, and the ſeventh line, making a complete ſentence, no more is neceſſary — as thus

Marcus Andronicus, ſo I do *affy*
In thy uprightneſs, and integrity,
* *
That I will here diſmiſs my loving friends.
* * *

Again — Romeo and Juliet, Act. i. Sc. 1.

Three civil broils, bred of an airy word,
By thee old *Capulet* and *Montague*,
Have thrice diſturb'd the quiet of our ſtreets;
And made *Verona's* ancient *Citizens*
Caſt by their grave, *beſeeming* ornaments.

Now as *beſeeming* is the word to be explain'd, and which occurs in the laſt line, inſtead

inſtead of *five* lines, *three* ſeem to be ſufficient. Thus

Three civil broils, bred of an airy word,
Have • • •
• • • made *Verona's* ancient *Citizens*
Caſt by their grave *beſeeming* ornaments.

The nature of a Gloſſary form'd on this plan will make it neceſſary to have the ſame paſſage often repeated. Thus in Timon, Act. iv. Sc. 3.

She whom the *Spittle-Houſe*, and ulcerous ſores
Would caſt the *gorge* at, this embalms and ſpices
To th' *April-day* again.

Now as, in this paſſage, there are three words to be explain'd, viz. *Spittle-houſe*, *Gorge*, and *April-day*, it muſt be repeated three times, under thoſe three reſpective articles.

In ſeveral of his plays, particularly, *The Taming of the Shrew*, *Titus Andronicus*, and ſome others, you remember, *Sir*, Latin words are introduced, and often whole ſentences: Theſe for the ſake of the mere Engliſh reader, will be taken notice of, the words explain'd and the ſentences tranſlated. The ſame alſo in regard to French, Italian, or Spaniſh words, where they occur. But this is not all. He ſometimes uſes foreign

words

words *abſolutely* as Engliſh ones, and in the ſenſe they bear in their reſpective languages. Thus for example:

That roan ſhall be my throne
Well, I will back him ſtrait. O *Eſperance!*
1 Henry IV. Act ii. Sc. 6. *Hotſpur.*
Now *Eſperance*, Percy! and ſet on—
——— Act v. Sc. 5. ———

Eſperance is a French word, and ſignifies *hope*. But perhaps it may be ſaid, that *Eſperance* was Percy's word, when he went to battle, as *St. George* was that of the King. As *Hall* informs us in his Chronicle—"Then ſodainly (ſays he) the trum-"pets blew, the kinges parte cried *Sainct* "*George* upon them; the adverſaries "cryed *Eſperaunce* Percie, and furiouſly the "armies join'd"—*Henry* IIII. fol. 22. Take then the following inſtances, where I think it cannot but be allowed to be uſed as an Engliſh word:

——To be the worſt
The loweſt moſt dejected thing of fortune,
Stand ſtill in *Eſperance.*
King Lear, Act iv. Sc. 1. *Edgar.*
Sith yet there is a credence in my heart,
An *Eſperance* ſo obſtinately ſtrong,
That doth invert th' atteſt of eyes and ears—
Troilus and Creſſida, Act v. Sc. 5. *Troilus.*

How

How far ſuch inſtances are or are not a proof of our author's underſtanding thoſe languages, it is not neceſſary here to enquire—Mr. Farmer, in the very ingenious eſſay on the learning of Shakeſpear, which he has lately oblig'd us with, has with many ſeemed to put it out of all doubt, that all his alluſions to ancient authors, he took from tranſlations: and Dr. *Johnſon* ſays, "his

"Redime te captum quam queas minimo,

"which is in the *Eunuchus* of Terence, "Act i. Sc. 1. muſt not be brought as an "argument of his learning, as he had it "from *Lilly*"—He might have had it from thence, or he might not—But wherever he had it, it is plain he underſtood it; he could never elſe ſo happily have applied it. One paſſage indeed makes it probable enough, he had it from the Grammar—In *Titus Andronicus*, Act ii. Sc. 2. he introduces the beginning of the 22d Ode of book I. of Horace:

What's here, a ſcrowl, and written round about!
Let's ſee——
Integer vitæ, ſcelerisque purus,
Non eget Mauri jaculis nec arcu——

To which follows,

O! 'tis a verſe in *Horace*, I know it well:
I read it in the *Grammar* long ago—

Yet here too, his application of it ſhews he underſtood it. In the preceding ſcene, there is another Latin ſentence introduc'd: —*Tamora's* ſons are diſcovered to be the perſons, who had abus'd *Lavinia*; on which *Titus* makes uſe of the following exclamation,

—— Magne dominator Poli,
Tam lentus audis ſcelera, tam lentus vides!

This is taken from *Seneca's Tragedies*, Act ii. ver. 671. of his *Hippolytus*—but the words are altered—it there ſtands thus:

—— Magne *regnator Deûm*,
Tam lentus audis ſcelera! tam lentus vides!

Poſſibly he might not have the author by him, or might quote it from memory—at leaſt it does not appear, that he had this too from the grammar—

Many have thought this play not to be our author's—Their chief argument ſeems to be its inferiority in point of merit. That it is much inferior, is readily granted—yet notwith-

notwithſtanding, it is not without many and very great beauties. You recollect, Sir, the 4th Scene of the 1ſt Act, and I doubt not plainly diſcover the hand of our author in it, particularly in the firſt ſpeech of *Tamora*—It is indeed ſo much in his manner that every reader, I think, muſt be of the ſame opinion; and it is ſo beautiful in itſelf, and the images ſo pictureſque and ſtriking, that you will, I am ſure, excuſe my inſerting it at length.

My lovely *Aaron*, wherefore look'ſt thou ſad,
When every thing doth make a gleeful boaſt?
The birds chaunt melody on every buſh,
The ſnake lies rolled in the chearful ſun,
The green leaves quiver with the cooling wind,
And make a chequer'd ſhadow on the ground:
Under their ſweet ſhade, *Aaron*, let us ſit,
And whilſt the babbling *Echo* mocks the Hounds,
Replying ſhrilly to the well-tun'd horns,
As if a double Hunt were heard at once,
Let us ſit down, and mark their yelling noiſe:
And after conflict, ſuch as was ſuppoſed,
The wandering Prince and Dido once enjoy'd,
When in a happy ſtorm they were ſurpriz'd,
And curtain'd with a counſel-keeping cave;
We may, each wreathed in the other's arms,
(Our paſtimes done) poſſeſs a golden ſlumber;
Whilſt hounds and horns, and ſweet melodious birds
Be unto us, as is a Nurſe's ſong
Of lullaby, to bring her babe aſleep.

To argue then, that, becauſe it has not the merit of a firſt-rate play, Shakeſpeare did not write the whole, or indeed any part, cannot, I think, be allowed fair practice. Do we ſee in the *Wild Gallant* or the *Mock Aſtrologer*, the author of *Amphitryon*, *Marriage-a-la-mode*, and the *Spaniſh Friar*? Does the *Indian Emperor* or *Tyrannick Love*, ſhew the author of *Don Sebaſtian*, and *All for Love*? and yet was it ever made a doubt, that *Dryden* wrote them all?—*The Orphan* and *Venice preſerv'd* of *Otway* have undoubted merit, and are deſervedly rang'd in the firſt claſs of tragedies, after thoſe of our author—and yet was not the ſame *Otway* the author of *Alcibiades* and *Don Carlos*? The ſame too may be ſaid of *Ben Jonſon*, and many other authors—

I will not contend, that his uſe of words nearer the Latin, as *cognition* for *knowledge*, *mutation* for *change*, and others of the like ſort, add much to the opinion of his being at leaſt not unacquainted with Latin. Writers prior to or cotemporary with him, might, and I believe did, make uſe of the ſame words; and it is probable, it might be from thoſe ſources he drew them.

Nor

Nor will I lay much ſtreſs on his ſeeming imitation of paſſages, that occur in ancient authors; of ſome of which I am pretty confident there are no tranſlations, at leaſt into Engliſh, ſo old as his time. It is certain men of genius have hit upon the ſame ſentiments, and very near the ſame manner of expreſſing them — Was I to do ſo, the following inſtance from *Plautus*, among others, ſeems to bid very fair for the mark:

Phil. Jam pridem ecaſtor frigidâ non lavi magis lubenter,
Nec unquam me melius, mea Scapha, rear eſſe defæcatum.
Sca. Eventus rebus omnibus, velut horreo meſſis
Fuit ——.
Phil. —— Quid ea meſſis ad meam lavationem?
Sca. Nihilo plus quam lavatio tua ad meſſim —

Phil. By *Caſtor's* Temple now I ſwear, my Scapha,
I've not this long time bath'd with greater pleaſure,
Nor ris'n more pure from the cold wave than now.
Sca. Th' event of every thing with you ſucceeds,
Like the rich Harveſt of the year ——
Phil. ———— What's Harveſt
To my cold Bath? ———
Sca. — Juſt what your Bath's to Harveſt. —

Obſerve now in what terms Shakeſpear has expreſs'd the ſame ſentiment. It is in 1 *Henry* IV. Act i. Sc. 2. between *Prince Henry* and Falſtaff—

Fal. —is not mine Hoſteſs of the Tavern a moſt ſweet wench?

P. Hen. As the honey of *Hybla*, my old lad of the Caſtle; and is not a buff-jerkin a moſt ſweet robe of durance?

Fal. How now, how now, mad wag? what in thy quips and thy quiddities? what, a plague! have I to do with a buff-jerkin?

P. Hen. Why, what, a pox! have I to do with my Hoſteſs of the Tavern?

This inſtance was obſerved alſo by Mr. Theobald, in a note on this paſſage in his octavo edition of our author, but omitted in the ſubſequent ones in duodecimo.

Were I to attempt to ſecure to him that ſmall ſhare of Latin his cotemporary and rival in fame *Ben Jonſon* allows him (and right ſure I am he would not have allow'd him more than he had), it ſhould rather be from his frequently making uſe of the Latin idiom. The Line you, I dare ſay, Sir, will eaſily recollect. It is in the Commendatory Verſes prefix'd to his Plays.

And tho' thou hadſt ſmall Latin and leſs Greek.

For

For example,

Madam, as thereto ſworn, by your command,
Which my love makes *religion* to obey,
I tell you this ——————
Anthony and Cleopatra, Act v. Sc. 5. *Dolabella.*

I ſee you have ſome *religion* in you, that you fear.
Cymbeline, Act i. Sc. 6. *Jachimo.*

Thus, in Terence,

Tum, quod dem ei, recte eſt. nam nihil eſſe mihi *religio* eſt dicere.
Heautontimorumenos, Act ii. Sc. 1. *Clitipho.*
Nova nunc *religio* in te iſtæc inceſſit cedo.
Andria, Act iv. Sc. 3. *Myſis.*

And in Act v. Sc. 4. of the ſame play, *Chremes* ſays,

At mihi unus *ſcrupulus* etiam reſtat, qui me male habet.

To which *Pamphilus* replies,

—— Dignus es
Cum tua *religione*, odio — nodum in ſcirpo quæris —

Now in all theſe paſſages, *religio* means what is call'd in Greek δεισιδαιμονια, in Engliſh, *ſcruple of conſcience.*

Now it does not appear that he found out this uſe of the word *religio* in Lilly's grammar or elſewhere: nor have I been able

able to find that *religion* has been us'd in this ſenſe either by prior or cotemporary writers—Is it not therefore at leaſt probable, that he had it from Terence, in the original *?

That Shakeſpeare was not what the world calls a ſcholar I readily admit. But is there no medium? muſt he, with Mr. Upton and ſome others, be as much maſter of the Greek language as perhaps they themſelves were? or muſt he, with the ingenious author of the Eſſay on his Learning before-mentioned, be ſuppoſed juſt "to † re-"member enough of his ſchool-boy learn-"ing to put the *Hig, hag, hog* into the "mouth of Sir Hugh Evans?" — As on the one hand, I cannot by any means raiſe his learning to the firſt pitch, ſo, neither can I bring it down ſo low as that gentleman would have it. His Eſſay is a very ingenious one; and he has put it beyond doubt,

* Though I have not met with them, I doubt not but there may be tranſlations of Terence into Engliſh, as far back as our Author's time, and probably before it. The earlieſt I have ſeen is without a name, and printed 1629. It is only of *Andria* and *Eunuchus*; and in the firſt inſtance *religio* is render'd by the word *devotion*, and in the other, *ſuperſtition*.

† 2d Edition, p. 93.

that

that our author might, and undoubtedly did, take many things, perhaps all, from tranſlations — but this neither is or can be a proof, that he might not have taken them from originals — at leaſt, if it is, it can be only proof *preſumptive*; I can by no means allow it to be proof *poſitive*. — When ſtyle is not concern'd, but only mere matters of fact from hiſtory, or information concerning antiquities or cuſtoms of particular nations, there is ſcarce an author, let him be ever ſo great an adept in languages, but might, in order to ſave time and trouble, conſult a tranſlation — if he had it at hand. — Where a man profeſſes himſelf a tranſlator, to *tranſlate* from tranſlations is, if he underſtands the original, inexcuſable: to copy matters of fact, is quite another affair: and I will venture to ſay, there are few, if any authors, let them underſtand Greek ever ſo well, who, if they wanted in the courſe of their writing to be inform'd of mere matters of fact in the lives of Julius Cæſar, Antony, and Coriolanus, would not lay aſide their Greek Plutarch, and turn to their Latin one, if they read that language with more fluency; nay even give up that, and have re-

courſe to one in French, or in Engliſh: more eſpecially if they wrote in as much haſte as our author was obliged to do, and moſt evidently did.

Can we ſuppoſe that his natural genius, his fire of writing, would ſubmit to this, when he had it in his power to evade it, by making uſe of auxiliaries nearer at hand, and to be come at with leſs trouble?

I will not however contend, that he read Greek with any *tolerable fluency*; I moſt ſincerely beleive he did not—I really think he underſtood at leaſt as much of the language as a ſchool-boy, never ſuppos'd to be an idle one, might be allow'd to have done; and as to *Latin*, if no better authority can be produc'd, than his having taken from *tranſlations*, it is inadequate to the point intended to be gain'd; and, for what as yet appears, *he might*, or *he might not* have had a tolerable at leaſt, if not a competent, knowledge of that language.

The gentleman, whom I have not the pleaſure of being acquainted with, any farther than by name and by character, will, I truſt, excuſe the liberty I have taken, in endeavouring to ſteer a middle courſe, between

tween the profeſs'd ſcholar, and one abſolutely unacquainted with the learned languages; and you, Sir, and through your means the public, will impartially judge, what grounds there are for admitting ſuch a medium.

Much too has been ſaid in regard to our author's acquaintance with modern languages—I do not greatly contend the matter — I will allow that *Davy's Proface*, 2 *Henry* IV. Act v. Sc. 4. *Much good may do you!* though originally Italian, *profaccia*, was in uſe at that time—the ſame gentleman has ſhewn it, beyond contradiction—but a little farther in the ſame ſcene, *Shallow* ſays,

I'll drink to Maſter Bardolph, and to all the *Cavalero's* in and about London.

Cavalero is undoubtedly a Spaniſh word: It looks at leaſt as if our author knew the import of it; elſe he might as well have us'd his own country word Cavalier, at that time, meaning a gay, airy, ſprightly, irregular fellow, uſually, as here, military; it would have ſerv'd his purpoſe as well. But his choice of the other word, not here only, but in the *Midſummer night's dream*,

and three times in the *Merry Wives of Windſor*, from what has hitherto appear'd, not known to be the word in uſe at that time, ſeems to ſhew he underſtood it; and made uſe of it out of choice, as putting it into the mouths of characters of humour.

Not ſo in the chorus to Henry V.—there he uſes the Engliſh word *Cavalier*.

> For who is he, whoſe chin is but enrich'd
> With one appearing hair, that will not follow,
> Theſe cull'd and choice-drawn *Cavaliers* to France.
>
> K. Henry V. Act iii. Sc. 1. *Chorus.*

In the ſame Eſſay, the ingenious Author (2d Edition, page 22.) ſpeaking of Mr. Upton, ſays, What elſe could induce this *man, by no means a bad ſcholar*, to doubt whether *Truepenny* might not be derived from Τρυπανον?—That Gentleman, had he ſo pleaſed, might have ſaid much more; he was not only *no bad ſcholar*, but one ſuperior to moſt, equal to any; in his knowledge of the Greek language in particular, of which his edition of Epictetus as preſerved by Arrian, will ever be a living witneſs—He was my fellow collegian, my acquaintance, and my friend: and you will excuſe my paying this tribute of truth to his memory:

His

His ſaltem accumulem donis, et fungar inani
Munere ———

Virgil. Æneid. B. vi. l. 886.

Sir Thomas Hanmer's Gloſſary (for the other is ſo incomplete it is ſcarce worth mentioning) explains only obſolete words, words now out of uſe, and ſuch as are not eaſily underſtood by common readers—I propoſe to go farther; and explain not only theſe, but technical terms, local words, and common words us'd in an uncommon ſenſe. Firſt—*Technical* terms---or terms of art---and here I ſhall not think of explaining all the *common* ones, but thoſe in general, which ſeem to be not univerſally known. Of theſe I ſhall trouble you with an inſtance or two.

Frieze or *Frize* is a term in architecture, and part of the garniſhing of the upper part of a pillar, the round part of the entablature which ſeparates the architecture from the cornice.

——No jutting *frieze*
Buttrice nor coign of vantage, but this bird
Hath made his pendant bed and procreat cradle.

Macbeth, Act i. Sc. 8. *Banquo.*

Petar or *Petard*---a kind of little cannon fill'd with gun-powder, us'd in beſieging

ing towns, in order to break down the gates, and in countermining.

—'Tis the ſport, to have the Engineer
Hoiſt with his own *petar*.
Hamlet, Act iii. Sc. 10. *Hamlet.*

To *ear*---is to plow, or till---from the Latin *aro*---and we meet with it in this ſenſe in the following inſtances.

He that *ears* my land, ſpares my team, and gives me leave to in the crop.
All's well that ends well, Act i. Sc. 6. *Clown.*

That power I have, diſcharge, and let them go
To *ear* the land, that hath ſome hope to grow.
King Richard II. Act iii. Sc. 4. *K. Rich.*

——Oh! then we bring forth weeds,
When our quick winds lye ſtill; and our ill, told us,
Is all our *earing* —
Antony and Cleopatra, Act i. Sc. 3. *Antony.*

Menecrates and Menas, famous pirates,
Make the ſea ſerve them, which they *ear* and wound
With keels of every kind——
——Sc. 5. *Meſſenger.*

Fairfax often uſes the word in this ſenſe, in his Godfrey of Boulogne---But 'tis probable our author had it from ſcripture.

For theſe two years hath the famine been in the land; and yet there are five years, in the which there ſhall neither be *earing* nor harveſt.
Geneſis, xlv. 6.

In

In the firſt inſtance from *All's well that ends well*---you will obſerve, Sir, the word to *In* or *Inn*. That is alſo a technical term, and means, to houſe, to put under cover, to lodge corn or hay in barns at harveſt-time. In this ſenſe it was us'd in our author's time, and has continued even to this day. Take the following inſtance.

Howſoever the laws made in that Parliament did bear good fruit, yet the ſubſidy bare a fruit that proved harſh and bitter: All was *inned* at laſt, into the King's Barns. Bacon, Hiſtory of Henry VII.

In the following paſſage:

——— Thou haſt talk'd
Of *Baſiliſks*, of Cannons, culverin ——
1 Henry IV. Act ii. Sc. 6. *Lady Percy*.

Baſiliſk or *Baſiliſco* is a piece of ordnance or cannon made longer than ordinary, in order to command at a farther diſtance---and we find it mentioned by *Bacon* in his *New Atalantis*.

There (ſays he) we imitate and practiſe to make ſwifter motions than any you have: and to make them ſtronger and more violent than yours are; exceeding your greateſt Cannon and *Baſiliſks*.

As to *local* words, they alſo will be taken the like notice of, and explain'd, thoſe of his own county, *Warwickſhire*, in particu-

lar. Of theſe a remarkable one, is the word *Quat*, ſtill in uſe in general in moſt of the middle counties of England, in that particularly, and means a kind of riſing in the ſkin, like a pimple, with a blue head, and which ſometimes diſcharges a little matter. It occurs in the following paſſage in *Othello*, where *Iago*, ſpeaking of *Roderigo*, ſays,

I've rubb'd this young *Quat* almoſt to the ſenſe,
And he grows angry ——

Othello, Act v. Sc. 1.

Again — *Brief* for prevailing, abounding, in the ſame ſenſe with *rife* (of which it is perhaps a corruption) is at this day common in the South and Weſt parts of England — and in this ſenſe our author ſeems to uſe it in the following inſtances.

A thouſand buſ'neſſes are *brief* at hand,
And heaven itſelf does frown upon the land.

King John, Act iv. Sc. 7. *Faulconbridge.*

In the North, when they would ſpeak of any thing fine, neat or delicate, they ſay, it is a *Kony* or *Cony* thing. This word too our author uſes: as he does alſo the word *Incony*, which might in his time be as common as *Kony* is now, and mean the ſame: and

and I have ſcarce a doubt that he intended to uſe it in that ſenſe in the following paſſages.

My ſweet ounce of man's fleſh, my *incony* Jew!
Love's labour loſt, Act iii. Sc. 2. *Coſtard.*

O' my troth, moſt ſweet jeſts, moſt *incony* vulgar wit,
When it comes ſo ſmoothly off; ſo obſcurely as it were fit.

——Act iv. Sc. 1.——

Bearns is now the conſtant word in Scotland for children: Thus in a Poem called *Vertue and Vyce*, addreſſed to James V, King of Scots, by the famous and renowned Clerk, Mr. John Bellentyne, Archdean of Murray. Stanza 32.

But brave Camil the valiant Chevalier
(When he the Gauls had dantint bi his [1] Weir)
Of Heritage wald haif nae Recompence;
For gif his *Bairns*, his kin and Freinds maiſt deir
Were verteous, they could not fail ilk [2] Zeir
To haif enough, bi Roman Providence.
Gif they were given to Vyce and Inſolence,
It was not needfull he ſould conqueiſs [3] Geir
To be the cauſe of their Incontinence.

[1] War. [2] Year. [3] Wealth.

You will find it in a Collection of Scots Poems wrote by the Ingenious before 1600, publiſhed by Allan Ramſay, and called *The Ever-green.*

It is alſo ſtill in uſe in the North of England—We meet with it often in our Author.

——They ſay, *bearns* are bleſſings.
All's well that ends well, Act i. Sc. 6. *Clown.*

What have we here! Mercy on's, a *bearn!* a very brave *bearn!* a Boy or a Child I wonder!
Winter's Tale, Act iii. Sc. 7. *Shepherd.*

Proper names too of Mountains, Rivers, Heathen Gods and Goddeſſes, will be pointed out, and as they occur explain'd—You may recollect, in *The Tempeſt*, *Caliban* ſpeaking of *Proſpero* ſays,

——his art is of ſuch power,
It would controul my Dam's God *Setebos*,
And make a vaſſal of him.——
——Act i. Sc. 4.

And again he makes uſe of this exclamation,

O *Setebos*, there be brave ſpirits indeed!
——Act v. Sc. 6.

Now none of the Commentators have told us who or what this *Setebos* was. I can perhaps introduce him to your acquaintance. In a deſcription of the coaſts of *Nigritia* or *North Guinea*, by John Barbot, printed in the fifth Volume of Churchill's Voyages, page 59, we are inform'd, that the *Patagons*, a people of gigantic

gantic ſtature, about the Streights of Magellan, are reported to dread a great horned Devil, by them call'd *Setebos*; pretending that when any of their people die, they ſee that tall Devil, attended by ten or twelve ſmaller, dancing merrily about the dead corpſe.

Words obſolete and uncommon make up a very great part of Sir Thomas Hanmer's Gloſſary; I ſhall therefore make uſe of it, as far as it is adapted to my ſcheme, except in ſome few places where it relates to his alteration of the text, and thoſe in which I think he is miſtaken. Take the following inſtances.

——Since French men are ſo *braid*,
Marry that will, I'll live and die a Maid.
All's well that ends well, Act iv. Sc. 3. *Diana.*

"*Braid* or *Brede*; ſays that gentleman, "is bred of a breede, of a certain turn of "temper, and conditions from the breed—"

Dr. *Johnſon* in his dictionary obſerves, that "*Braid* is an old word which ſignifies *de-* "*ceitful.* To *Brede* in Chaucer, is to *de-* "*ceive.*"

It is ſo—and we meet with the following uſe of the word in that author.

Whan that Creſeide unto her bed wente
Within her fatheris faire brighte tente,
Retourning in her ſoule aie up and down
The wordis of this ſodaine Diomede,
His grete eſtate, and peril of the town;
And that ſhe was alone, and haddè nedé
Of friendis helpe, and thus began to *brede*
The cauſis why, the ſothè for to tell
That ſhe took fully purpoſe for to dwell.

Troilus and Creſeide, lib. v. 1027.

I am aware that in *Urry's* edition, the word is *drede:* But it is undoubtedly an error of the preſs. In two editions I have, the one in black letter printed 1598, and the other 1687, it is *brede.* And *Junius* in his Etymologicon quotes this very paſſage under the word *Brede,* which he explains, by to *contrive,* or *deviſe* crafty means to *abuſe* or *cozen* others—he indeed in a note mentions Urry's reading as being *perhaps* right: but *Brede* agreeing in that ſenſe with the context, ſeems to be the right reading, and the other an error of the preſs.

Maſter, there are three Carters that have made themſelves all men of hair, they call themſelves *Saltiers,* and have a Dance, which the Wenches ſay is a gallimaufry of gambols.

Winter's Tale, Act iv. Sc. 7. *Servant.*

Saltier

Saltier, he there tells us (referring to this paſſage), is a term in heraldry, one of the ordinaries in the form of St. Andrew's croſs—and Dr. Johnſon, in his dictionary, adds from *Peacham on blazoning*, that it is an honourable bearing. This is right; but not at all applicable to the word here us'd—which means no more than *Dancer*, from the French *Salteur*; or, rather it is the French word corrupted, not improper in the character of a ſervant.

I have a gammon of bacon, and two *razes* of ginger to be deliver'd as far as Charing Croſs.

1 Henry IV. Act ii. Sc. 1. 2 *Carrier*.

Here that gentleman in his Gloſſary obſerves that *Raze* is the Indian word for *Bale*, and muſt be diſtinguiſhed from *Race*, which ſignifies a ſingle root of ginger. This he had from Mr. Theobald, who in his note on this paſſage, ſays, that, "'tis "obvious, two roots of this ſpice would "hardly have been ſent from Rocheſter to "London by the carrier." It might be aſk'd whether he thought two *Bales* of it were probable to be brought on a pack-horſe, unleſs the bundles ſo pack'd up for carriage were very ſmall indeed. The uſual

uſual meaning of a *Bale* of goods, is a large parcel; and, that *Raze* is the Indian word for *Bale*, I have not met with any other authority. Sir Hans Sloane, in the Introduction to his hiſtory of Jamaica, page 68, ſpeaking of the manner of cultivating ginger there, ſays, "They put into each hole a "ſmall piece of a root, and cover it with "earth: in twelve months it covers the "ground, ſo that a hough cannot be put "where the *Races* or roots are not." What we ſee here, as brought from that country, is not a root; but a ſmall piece of root, broken off or ſeparated from the whole — Whoever has ſeen the manner of its growth, will find this to be the caſe, and that two *Razes* or roots of ginger, *not divided into pieces*, might be no contemptible part of the load of a pack-horſe.

Where words of this claſs, I mean, obſolete or uncommon, are omitted, I ſhall endeavour to make up the deficiency, and inſert them accordingly. One in particular I ſhall mention, and that is *Pillicock*. It occurs in *King Lear*, Act iii. Sc. 6. and is an expreſſion of *Edgar's* in his aſſum'd madneſs.

Pillicock ſat upon *Pillicock* hill — loo! loo!

It

It is not improbable it was the burthen of ſome ſong, and ſeems to be either from the Italian, *Pellicione* or *Pillicione*, or the French *Pendilloche*, which word we find in *Rabelais*; and therefore that might probably have been the word us'd by our Author, which the Editors not knowing the meaning of, might thus give it more of an Engliſh termination—It being too the word in *Ozell's* tranſlation, ſhews it not unknown in that ſenſe—It is one of thoſe few words in our Author, which though on my plan it muſt be taken notice of, yet I think ſhould not be explained. The reader that is of a different opinion may conſult that facetious Author Book I. Chap. 2.—or *Cinthio Giraldi*, Decad. IV. Novel. 4.

To Hob-Nob is a word of late brought into uſe, and familiar over a chearful glaſs at every table—In the ſame ſenſe, though not taken notice of by any of our commentators, or gloſſographers, you will find it in our author, namely, to give and take, or to take one's choice.

——his incenſement at this moment is ſo implacable, that ſatisfaction can be none but by the pangs of death and

and ſepulcher. *Hob, Nob* is his word: give't or take't.

Twelfth night, Act iii. Sc. 12. *Sir Toby.*

I pry'thee, Tom, beat Cutts's ſaddle, put a few flocks in the point: the poor jade is wrung in the withers *out of all ceſs.*

1 Henry IV. Act ii. Sc. 1. 1 *Carrier.*

Ceſs, Sir Thomas Hanmer alters to *caſe*; ſo conſequently the word is not in his gloſſary: we meet with it in that prefix'd to Dr. Sewell's edition of Shakeſpeare's Poems before mention'd, and it is ſaid to mean *tax*—That is indeed one ſenſe of the word, but it cannot be the meaning here. We are told in Arthur Collins's Letters and memorials of ſtate in the reigns of queen Elizabeth, king James I. &c. "That a ſtop "was put to the hopeful beginnings of "the Iriſh, by the diſturbances which ſoon "after broke out in Ireland, fomented "with arms and money from Rome and "Spain; and eſpecially by the recalling "of Sir Henry Sidney, who by the levying a *Ceſs* with a ſtrict hand, and taking "away ſome freedoms and privileges of the "great Lords of the Pale, had ſtirred up a "powerful faction againſt him"—Now a *Ceſs* was a proportion of victuals furniſhed by the

the country to the ſoldiers, and to the lord Deputy's houſehold, at a rate impos'd by himſelf, with advice of the privy council, and lower than the market price: ſo that *out of all ceſs* ſeems here to mean, out of all *proportion*, out of all *meaſure*.

Sometimes our author makes uſe of words which have no meaning at all, but are only introduc'd for particular purpoſes: Thus,

Throco movouſus, cargo, cargo, cargo.

All's well that ends well, Act iv. Sc. 1. *Lord.*

are only made uſe of to frighten, and impoſe upon Parolles, and therefore will have no place in the Gloſſary.

I ſhall now, Sir, lay before you ſome inſtances of common words, us'd in a ſenſe uncommon, little us'd, or ſometimes not at all, at this time.

To *fetch*, in its uſual acceptation of to go and bring any thing, is well known. But you find it in our author, in a ſenſe leſs common.

I'll *fetch* a turn about the garden, pitying
The pangs of barr'd affections——

Cymbeline, Act i. Sc. 2. *Queen.*

Congreve, in his *Way of the World*, Act iv. Sc. 4. uſes the word in this ſenſe *ludicrouſly*: by putting it into the mouth of Sir Wilful Witwou'd,

I make bold to ſee, to come and know if that how you were diſpos'd to *fetch* a walk this evening: if ſo be that I might not be troubleſome, I would have *fought* a walk with you.

But if Shakeſpeare was not ſufficient authority for the uſe of this word in that ſenſe *ſeriouſly*, that of *Milton* might be added—

When evening grey doth riſe, I *fetch* my round
Over the mount, and all this hallow'd ground.
Arcades, Genius.

To write againſt, one would imagine an expreſſion not attended with any difficulty. Yet, in the uncommon ſenſe our author uſes it in the following paſſages, it merits explanation.

Out on thy ſeeming! I will *write againſt it*.
Much ado about nothing, Act iv. Sc. 1. *Claudio*.
——I will *write againſt* them,
Deteſt them, curſe them——
Cymbeline, Act ii. Sc. 7. *Poſthumus*.

I will write againſt it—"What?" (ſays Dr. Warburton) "a libel? we ſhould read

"*Rate*, i. e. rail, revile"—But Dr. Johnſon has very properly obſerv'd, in his note on the place, that, "as to *ſubſcribe to* any "thing, is to *allow* it; ſo to *write againſt* is "*to diſallow* or *deny* it."

Napkin is commonly known to ſignify a cloth to wipe the fingers with at meals. But in our author's time, that and *Handkerchief* were ſynonimous terms; and the word is ſtill us'd to ſignify a *Handkerchief* in Scotland*, and in the North of England, eſpecially about Sheffield in Yorkſhire.

Thus in *Othello*, Deſdemona's *Handkerchief* is ſometimes call'd by that name, and at other times *Napkin*,

I will in Caſſio's chamber loſe this *Napkin*,
And let him find it,—
——Act iii. Sc. 7. *Jago.*

——Tell me but this,
Have you not ſometimes ſeen a *handkerchief*
Spotted with ſtrawberries in your Wife's hand?
——Sc. 8.——

* We meet with the word in that ſenſe, in the Proceedings in Scotland in the Douglaſs cauſe. "Lady "Jane never admitted any perſon to ſee her till ſhe was "fully dreſs'd: that ſhe was conſtantly dreſs'd in a "hoop, with a large *Napkin* on her breaſt."

Now *Handkerchief* is a word moſt certainly needs no explaining, but *Napkin* in *this* ſenſe does; and there are many other paſſages where it occurs, as will be ſeen in the Gloſſary.

The word *Citizen*, no one can be at a loſs to know the meaning of; but then it is as a Noun *ſubſtantive*. The uſe of it as a Noun *adjective* is, I believe, peculiar to our author,

So ſick I am not, yet I am not well;
But not ſo *citizen* a wanton, as
To ſeem to die ere ſick ——
Cymbeline, Act iv. Sc. 2. *Imogen.*

Here, Sir, you ſee it is us'd as ſuch, and means having the qualities or diſpoſitions of a *citizen*.

You well know, Sir, the word *Addition* often occurs. For inſtance —

—— for an earneſt of a greater honour,
He had me from him call thee Thane of Cawder,
In which *addition*, hail moſt noble Thane!
For it is thine ——
Macbeth, Act i. Sc. 5. *Roſſe.*

For what he did before Corioli, call him
With all the applauſe and clamour of the Hoſt
Caius Marcius Coriolanus
Bear th' *addition* nobly ever.
Coriolanus, Act i. Sc. 11. *Cominius.*

The

The common meaning of the word *Addition* is very well known. But here, and in many other places of our author, it is us'd as a *law* * term, and means, *a title given to a man over and above his firſt or chriſtian name and ſurname, ſhewing his eſtate, degree, trade, occupation, age, place or dwelling, or alluding to ſome exploit or atcheivement.* And an authority for the uſe of the word in this ſenſe, in our author's time, we meet with in Sir Thomas North's tranſlation of Plutarch's lives, printed in the year 1579.

"It appears (ſays he, ſpeaking of Caius "Marcius afterwards Coriolanus), that "the firſt name the Romans have, as *Caius*, "was as our chriſtian name is now; the ſe- "cond, as *Marcius*, was the name of the "houſe and family they came of; the third "was ſome *Addition*, given either for ſome "act or notable ſervice, or for ſome mark "on

* In every original writ of actions perſonal, appeals and indictments, in which the exigent ſhall be awarded, to the names of the defendants *Additions* ſhall be made, of their eſtate or degree or miſtery, and of the towns or hamlets, or places and counties, of the which they were or be.

Burn's Juſtice of the Peace.

"on their face or body, or elſe for ſome "ſpecial virtue they had: even ſo did the "Grecians in old time give *Additions* to "Princes by reaſon of ſome notable act "worthy memory." Life of Coriolanus, page 225.

Take another inſtance or two—To *Tranſlate* uſually means, to metamorphoſe or change into another ſhape; this is a ſenſe of the word every one is acquainted with; and ſo our author uſes it:

I led them on in their diſtracted fear,
And left ſweet Pyramus *tranſlated* there.
Midſummer-night's dream, Act iii. Sc. 5. *Puck.*

But in other places it occurs in a leſs common ſenſe, and means to *explain*. Thus for example:

There's matter in theſe ſighs, theſe profound heaves
You muſt *tranſlate*; 'tis fit we underſtand them.
Hamlet, Act iv. Sc. 1. *King.*

Thus ſays Æneas, one that knows the youth
Ev'n to his inches; and with private ſoul
Did in great Ilion thus *tranſlate* him to me.
Troilus and Creſſida, Act iv. Sc. 8. *Ulyſſes.*

And, in The Merry Wives of Windſor, Act i. Sc. 7. Piſtol, ſpeaking of Ford's wife, ſays,

He

He hath ſtudied her well, and *tranſlated* her well, out of honeſty into Engliſh—

Tranſlated, i. e. explain'd, as one language is *explain'd* by being *tranſlated* in another.

In *Hamlet*, Act i. Sc. 1. *Marcellus*, you will recollect, ſpeaking of the *Ghoſt*, ſays,

It *faded* at the crowing of the cock—

To *Fade* here means, to diſappear, to vaniſh: and the uſe of the word, in this ſenſe, our author probably had from *Spenſer*:

Not all ſo ſatisfied, with greedy eye
He ſought all round about, his thirſty blade
To bathe in blood of faithleſs enemy,
Who all that while lay hid in ſecret ſhade:
He ſtands amazed how he thence did *fade*.
Fairie Queene, B. I. C. 5. St. 15.

In *The Merry Wives of Windſor*, Act iv. Sc. 7. Mrs. Page, ſpeaking of Herne the Hunter, ſays,

There he blaſts the trees and *takes* the cattle.

And in King *Lear*, Act ii. Sc. 11. Lear thus execrates his unnatural daughter,

——ſtrike her young bones,
You *taking* airs, with lameneſs——

To

To *Take*, here, and in many other places, means to *Infect*; and in this ſenſe of the word his cotemporaries, Beaumont and Fletcher, might give him an authority.

——Come not near me,
For I am yet too *taking* for your company.
Falſe one, Act iv. Sc. 3. *Septimius.*

In *Love's Labour's Loſt*, *Coſtard* (ſpeaking of himſelf), Act i. Sc. 2. ſays,

The *manner* of it is, I was taken in the *manner*.

Manner is a word well known by every one; the meaning of *the manner of it* no one can miſtake—but in the latter part of the ſentence, *manner* or *manour*, from the French *manier*, is a law term, and *denotes the thing that a thief taketh away or ſtealeth. To be *taken in or with the manner* means, to be taken in the *fact*. And in this ſenſe we again meet with it:

Your worſhip had like to have given us one, if you had not *taken yourſelf with the manner*.
Winter's Tale, Act iv. Sc. 11. *Clown.*

—thou

*See Cowell's Law Dictionary.

— thou ſtol'ſt a cup of ſack eighteen years ago, and wert *taken with the manner*, and ever ſince thou haſt bluſh'd extempore.

1 Henry IV. Act ii. Sc. 10. *P. Henry.*

In the ſame ſenſe too Dr. Donne uſes it in his letters:

"If I melt (ſays he) into melancholy "while I write, *I ſhall be taken in the man-* "*ner*, and I ſit by one too tender to theſe "expreſſions."

We all know that the word *ſecurely* means, in its common acceptation, ſafely, free from danger. But how will that ſenſe agree with the following paſſage in *Troilus and Creſſida?*

'Tis done like Hector, but *ſecurely* done,
A little proudly, and great deal miſpriſing
The Knight oppos'd———

———Act iv. Sc. 8. *Agamemnon.*

Now *ſecurely* here muſt mean, careleſsly, negligently, without proper caution, in the ſenſe of the Latin *ſecurus famæ*, negligent of fame. This ſeems a ſenſe peculiar to our author, for I have not been able to trace it elſewhere.

To *aſſure* likewiſe is a common word; yet when it is us'd to ſignify, to affiance,

to betroth, it does not often occur; nor is in that ſenſe, ſo well known:

This drudge or diviner laid claim to me,
Call'd me Dromio, ſwore I was *aſſur'd* to her.
Comedy of Errors, Act iii. Sc. 3. *Dromio.*

And in the following paſſage, it is us'd in its *uſual* and *unuſual* ſenſe, in the ſame ſentence:

K. Philip. ——Young Princes, cloſe your hands.
Auſtria. And your lips too; for I am well *aſſur'd*,
That I did ſo, when I was firſt *aſſur'd*.
King John, Act ii. Sc. 5.

You readily, I doubt not, recollect a ſcene in 1 Hen. IV. where *Prince Henry* is relating his familiarity with a leaſh of drawers at a tavern, and his having made himſelf acquainted with their cuſtoms and language. It is the ſeventh of the ſecond Act.

They (ſays he) call drinking deep, dying ſcarlet; and when you *breathe in your watering*, they cry, hem! and bid you play it off.

To breathe in one's watering, is an uncommon phraſe: on a ſuppoſition that *watering* here means drinking, the ſenſe may be, when you ſtop to take breath in your drinking.

ing. But I rather think, it may poſſibly have an alluſion, not very decent — which, if it is to be explain'd, let it be in the words of the old adage:

Mingere cum bumbis, res eſt ſaluberrima lumbis.

Where we meet with *aſperſion* in its common acceptation, *calumny*, *detraction*, *cenſure*, it wants no explanation. But Shakeſpeare uſes it in its primary, its original ſenſe, *ſprinkling*, from the Latin *aſperſio*, as in the following paſſage,

If thou doſt break her virgin-knot, before
All ſanctimonious ceremonies may
With full and holy Rite be miniſter'd,
No ſweet *aſperſions* ſhall the heavens let fall
To make this contract grow ——
Tempeſt, Act iv. Sc. 1. *Proſpero.*

Here then is room for explanation, and we ſhall accordingly find a place for it in the Gloſſary. It may not be amiſs too to obſerve that the metaphorical acceptation of the word has prevail'd over the original one: it being more us'd, and much better underſtood, when it means *calumny* or *cenſure*, than when, as here, *ſprinkling*.

The ſame too may be ſaid of the word *Bombaſt*: its metaphorical ſenſe, big words

without meaning, or ſwelling ones unſupported by ſolid ſentiment, readily occurs. But its *original* ſenſe is not ſo well known; and is, as Dr. Grey has obſerv'd, that of a kind of looſe texture, not unlike what is now call'd wadding, us'd to give the dreſſes of that time bulk and protuberance, without much increaſe of weight—It is ſometimes wrote *Bombaſs*, or *Bombaſe*, as well as *Bombaſt*; and you remember it in our bard, in the following inſtances:

Here comes lean Jack (ſpeaking of Falſtaff), here comes bare-bone. How now, my ſweet creature of *Bombaſt*? How long is't ago, Jack, ſince thou ſaw'ſt thy own knee?

1 Henry IV. Act ii. Sc. 11. *P. Henry.*

We have received your letters full of love;
Your favours, the ambaſſadors of love:
And in our maiden council rated them
At courtſhip, pleaſant jeſt and courteſy;
As *bombaſt*, and as *lining* to the time.

Love's labour's loſt, Act v. Sc. 10. *Princeſs.*

Take an authority for this uſe of the word, from *Tom Coryat's Crudities*, printed 1611, two years before the firſt edition of 1 *Henry* IV.

"All of them (ſpeaking of the *Venetians*), "uſe but one and the ſame forme of ha-"bite, even the ſlender doublet made cloſe

"to

" to the body, without much quilting or " *bombaſe*, and long hoſe plaine, without " thoſe new fangled curioſities and ridi- " culous ſuperfluities of panes, plaites, and " other light toyes, uſed with us Engliſh- " men."

Buxom, when it means gay, lively, briſk, jolly, wanton, is readily known: not ſo much ſo, when it is us'd for yielding, obſequious, obedient to the commands of ſuperiors: as thus:

Bardolph, a ſoldier firm and ſound of heart,
And *buxom* valour, hath by cruel fate,
And giddy fortune's furious fickle wheel,
That Goddeſs blind that ſtands upon the rolling reſtleſs ſtone.

K. Henry V. Act iii. Sc. 7. *Piſtol.*

And this uſe of the word our author had both from Chaucer and Spenſer — Take an inſtance from the latter:

——as it falleth, in the gentleſt hearts
Imperious love hath ſet his higheſt throne,
And tyrannizeth in the bitter ſmarts
Of them, that to him *buxom* are and prone:
So thought this maid ——

How long the uſe of this word continued, it may not be neceſſary to enquire; you find it however in Milton:

—Be

——Be this, or aught
Than this more ſecret, now deſign'd, I haſte
To know; and this once known, ſhall ſoon return,
And bring you to the place where thou and Death
Shall dwell at eaſe, and up and down unſeen
Wing ſilently the *buxom* air, imbalm'd
With odours——

Paradiſe loſt, B. ii. ver. 837.

Here too you may obſerve, that the derivative or ſecondary ſenſe of the word has got the better of the primary one. For that *obedient* was the original ſenſe, we may infer from the old office of matrimony us'd before the Reformation, where the woman promiſes to be "obedient and "*buxom* at bed, and at board"—and from Higden's Polychronicon, who tells us, that in "the year 1214, the Pope's legate, Pan-"dulphus, came into Englonde, and ſpake "to Kynge John, and charged highly that "he ſhould be *buxom* and obedient to the "chyrch of Rome."

The ſame too may be ſaid of To *adulterate*. In its common acceptation, to corrupt, it is obvious enough: But when it ſignifies, in its original ſenſe, *to commit adultery*, it ſhould find a place in a Gloſſary ſo extenſive as this is intended to be. In the following inſtance it does ſo:

---Fortune,

——Fortune, oh!
She is corrupted, chang'd, and won from thee,
Adulterates hourly with thy Uncle John,
And with her golden hand hath pluckt on France
To tread down fair reſpect of ſovereignty,
And make her majeſty the bawd to theirs.
King John, Act iii. Sc, 1. *Conſtance.*

The word *modern*, as oppos'd to *ancient*, needs no explanation. But when it is us'd for *fooliſh*, *trifling*, *vulgar*, *common*, or ſpoken of any thing *ſlight* and *inconſiderable*, it ſhould there be taken notice of. And in theſe ſenſes it is us'd in the following inſtances:

——when violent ſorrow ſeems
A *modern* ecſtaſie ——
Macbeth, Act iv. Sc. 6. *Roſſe.*

——then the Juſtice
Full of wiſe ſaws and *modern* inſtances——
As you like it, Act ii. Sc, 9. *Jaques.*

——with a paſſion I would ſhake the world
And rouze from ſleep that fell Anatomy,
Which cannot hear a feeble lady's voice,
And ſcorns a *modern* invocation ——
King John, Act iii. Sc. 6. *Conſtance.*

Sanctity, in its uſual acceptation, we all know the meaning of: we need not be told it means holineſs: but when it is us'd for a holy being, a ſaint, it deſerves to be taken notice of. It is ſo in the paſſage following.

lowing. Prince John of Lancaſter, ſpeaking to the Archbiſhop of York, who was at the head of the rebellion againſt the king his father, expreſſes himſelf thus:

——Who hath not heard it ſpoken,
How deep you were within the book of heaven?
To us the ſpeaker in his parliament,
To us, th' imagin'd voice of heaven itſelf,
The very opener, and intelligencer,
Between the grace, the *Sanctities* of heaven,
And our dull workings——

2 Henry IV. Act iv. Sc. 4. *Lancaſter.*

I have not yet been able to trace the word in this ſenſe, in any of our author's predeceſſors, or, indeed his cotemporaries, Milton alone excepted, if he may on this occaſion be call'd one; for he was but nine years of age, when Shakeſpeare died. The place where it occurs is in his Paradiſe loſt, B. iii. l. 55.

Now had the Almighty Father from above,
From the pure Empyrean where he ſits
High thron'd above all height, bent down his eye,
His own works and their works at once to view:
About him all the *Sanctities* of heaven
Stood thick as ſtars, and from his ſight receiv'd
Beatitude paſt utterance——

Even at this time the word is perſonify'd. In Italian, the Pope is call'd *voſtra*

ſantità, in French *votre ſainteté*, in Engliſh, *Your holineſs*.

I ought to mention, that Milton's uſe of the word in this ſenſe has been obſerv'd by Dr. Johnſon.

To *ſuſpire*, in its common acceptation, is *to ſigh, to fetch the breath hard*, in the ſame ſenſe as *ſuſpirare* in Latin, from whence it is taken. But our author uſes it in the ſenſe we now uſe to *reſpire*, ſimply, *to breathe*:

For ſince the birth of Cain, the firſt male-child,
To him that did but yeſterday *ſuſpire*,
There was not ſuch a gracious creature born.
King John, Act iii. Sc. 6. *Conſtance*.

——By his gates of breath
There lies a downy feather, and it ſtirs not;
Did he *ſuſpire*, that light and weightleſs down
Perforce muſt move——
2 Henry IV. Act iv. Sc. 10. *P. Henry*.

And, in the ſame manner, we meet with *ſuſpiration*, ſimply for breathing:

'Tis not alone my inky cloak, good mother;
* * *
Nor windy *ſuſpiration* of forc'd breath
* * *
That can denote me truly——
Hamlet, Act i. Sc. 2. *Hamlet*.

Guard and *To Guard* want no explanation, yet when they are us'd for *lace, fringe, hem,* or *border, by way of ornament*, and *To ornament with fringe or lace,* it then becomes proper to take notice of them. And in theſe ſenſes we find them in the following paſſages:

Oh! 'tis the cunning livery of hell,
The damned'ſt body to inveſt and cover
In princely *guards*——

Meaſure for Meaſure, Act iii. Sc. 2. *Iſabella.*

O, rhimes are *guards* on wanton Cupid's hoſe.

Love's labour's loſt, Act iv. Sc. 4. *Biron.*

The body of your diſcourſe is ſometimes *guarded* with fragments, and the *guards* are but ſlightly baſted on neither.

Much ado about nothing, Act i. Sc. 4. *Benedick.*

——Give him a livery
More *guarded* than his fellows——

Merchant of Venice, Act ii. Sc. 2. *Baſſanio.*

——to be poſſeſs'd with double pomp,
To *guard* a title that was rich before,
To gild refined gold, to paint the lily,
Is waſtful and ridiculous exceſs.

King John, Act iv. Sc. 2. *Saliſbury.*

The word *ſuggeſtion* is a common one; and often occurs in its uſual ſenſe, of *hint, inſinuation.* But there are ſome paſſages, where, with Dr. Warburton, which is agreed

to

to by Dr. Johnſon, I think it means more, and is us'd for pernicious counſel or advice. Among others, take the following examples;

——Learn this, Thomas,
And thou ſhalt prove a ſhelter to thy friends,
A hoop of gold to bind thy brothers in;
That the united veſſel of their blood,
Mingled with venom of *ſuggeſtion*,
As force-per-force the age ſhall pour it in,
Shall never leak, though it do work as ſtrong
As aconitum or raſh gunpowder.

2 Henry IV. Act iv. Sc 8. *K. Henry.*

——when I ſhould deny,
As this I would, although thou didſt produce
My very character, I'd turn it all
To thy *ſuggeſtion*, plot, and damned practice.

King Lear, Act ii. Sc. 1. *Edmund.*

I tell thee, man, 'tis better with me now,
Than when thou met'ſt me laſt where now we meet:
Then was I going priſoner to the Tower,
By the *ſuggeſtion* of the Queen's allies;
But now I tell thee, (keep it to thyſelf)
This day thoſe enemies are put to death,
And I in better ſtate than e'er I was—

K. Richard III. Act iii. Sc. 3. *Haſtings.*

——He was a man
Of an unbounded ſtomach, ever ranking
Himſelf with Princes; one that by *ſuggeſtion*
Ty'd all the kingdom——

K. Henry VIII. Act iv. Sc. 2. *Katharine.*

You ſhall have your deſires with intereſt,
And pardon abſolute for yourſelf and theſe,
Here inmiſled by your *ſuggeſtion*.
1 Henry IV. Act iv. Sc. 5. *Blunt.*

Corinthian, when us'd for an inhabitant of *Corinth*, is obvious. But in the following paſſage it is quite another thing, and in cant language means an impudent, harden'd, brazen-fac'd fellow. Corinthian braſs was famous among the antients; of which, among others, we find this inſtance in Martial, Book ix. Ep. 60.

Conſuluit nares, an olerent æra *Corinthon.*

and from hence, it is probable, we have this ſenſe of the word.

They take it already upon their conſcience, that though I be but Prince of Wales, yet I am the King of courteſie: telling me flatly, I am no proud Jack, like Falſtaff, but a *Corinthian*, a lad of mettle, a good boy.
1 Henry IV. Act i. Sc. 7. *P. Henry.*

There are many ſenſes in which the word *profane* is commonly us'd, and as commonly known; ſuch as, irreverent to ſacred names or things, not ſacred or ſecular, polluted or not pure, not purified by holy rites: but our author makes uſe of it in a ſenſe not taken notice of in the dictionaries,

naries, that of *free of ſpeech, uſing groſs language.* Thus for example:

What *prophane* wretch art thou?

Othello, Act i. Sc. 2. *Brabantio.*

How ſay you, Caſſio, is he not a moſt *profane*
And liberal counſellor———

———Act ii. Sc. 5. *Deſdemona.*

I have long dream'd of ſuch a kind of man,
So ſurfeit-ſwell'd, ſo old and ſo *profane.*

2 Henry IV. Act 5. Sc. 8. *King.*

In the following ſpeech, the ſenſe of the word *occupy* is remarkable:

A Captain! theſe villains will make the word *Captain*, as odious as the word *occupy*; which was an excellent good word, before it was ill ſorted; therefore Captains had need look to it———

2 Henry IV. Act ii. Sc. 10. *Dol.*

Dol Tear-ſheet is not the only one that has complain'd of this abuſe of the word. The author of The Gloſſary to Gawin Douglas's Tranſlation of The Æneis of Virgil printed 1553—has obſerv'd the ſame. "*Occupy*, ſays he, ſignifies to employ, "to be buſy or taken up with any thing, "to uſe. So in our verſion of the Bible:

If they bind me faſt with new ropes that never were *occupy'd*, then ſhall I be weak and be as another man.

Judges, xvi. 11.

"It alſo ſignifies to trade or merchandize:

The

The merchants of Sheba and Raamah they were thy merchants: they *occupied* in thy fairs with chief of all ſpices, and with all precious ſtones and gold.

Ezeckiel, xxvii. 22.

——— he called his ten ſervants, and delivered them ten pounds, and ſaith unto them, *occupy* till I come ——

Luke, xix. 13.

" Hence *occupation* for a trade:

It ſhall come to paſs, when Pharaoh ſhall call you, and ſhall ſay, what is your *occupation?*

That ye ſhall ſay, thy ſervants *trade* hath been about cattle.

Geneſis, xlvi. 33, 34.

" But this ſignification of the word, con-
" tinues he, is much worn out, and a very
" *bad one* come in its place."

Ben Jonſon alſo mentions the ſame. Speaking of ſtyle; " In picture, ſays he,
" light is required no leſſe than ſhadow;
" ſo in ſtile, height as well as humbleneſſe.
" But beware they be not too humble, as
" Pliny pronounc'd of Regulus's writing.
" You would thinke them written not on a
" child, but by a child. Many, out of their
" obſcene apprehenſions, refuſe proper and
" fit words; as *occupie*, nature, and the like:
" ſo the curious induſtry in ſome of ha-
" ving all alike good, hath come nearer a

"vice than a virtue." *Diſcoveries*, Folio Edition, 1640, page 112.

Sir John Harrington, the ingenious tranſlator of Arioſto's Orlando Furioſo, hints at it likewiſe; and ſpeaks of Chaucer's having alſo abus'd the word *occupyer* and us'd it in the ſenſe he himſelf alludes to, *viz.* that of *Bawd, Procureſs*. He wrote in the reign of Queen Elizabeth, and towards the end of it. It is in one of his epigrams, the eighth of his firſt book; I ſhall tranſcribe it, and then you will not be at a loſs for the odious ſenſe of the word, the *virtuous* Mrs. Dol Tear-ſheet complains of:

Of *Leſbia*, a great Ladie.

Leſbia doth laugh to heare ſellers and buyers
Call'd by this name, ſubſtantial *occupyers*:
Leſbia, the word was good, while good folk us'd it;
You mar'd it, that with Chaucer's jeſt abus'd it:
But good or bad, how e'er the word be made,
Leſbia is loth perhaps to leave the trade.

You will, I think, Sir, acquieſce in this: but if you deſire further authority, the following epigram of Ben Jonſon will abundantly confirm what has been here obſerv'd:

On Groyne.

Groyne, come of age, his 'ſtate ſold out of hand,
For's whore: Groyne ſtill doth *occupy* his land.

By

By *to reaſon*, we uſually underſtand, *to argue rationally*, to *deduce conſequences juſtly from premiſes*. But in our author it often does not go ſo far, and means nothing more than ſimply, *to talk with*. Among other inſtances take the following:

Our griefs and not our manners *reaſon* now.
King John, Act iv. Sc. 5. *Saliſbury.*

Reaſon with the fellow
Before you puniſh him, where he heard this.
Coriolanus, Act iv. Sc. 6. *Menenius.*

I *reaſon'd* with a Frenchman yeſterday,
Who told me, in the narrow ſeas that part
The French and Engliſh, there miſcarried
A veſſel of our country richly fraught.
Merchant of Venice, Act ii. Sc. 9. *Salanio.*

Inhabitable is a known word. But in the following paſſage, it is us'd in a ſenſe quite contrary to its uſual acceptation, and means, *not habitable, uninhabitable, incapable of inhabitants*. In the ſame ſenſe, the French uſe their word *inhabitáble*, and * the Latin *inhabitabilis* has ſometimes the ſamemeaning:

* Atqui terræ maxumas regiones *inhabitabiles* atque incultas videmus, quod pars earum adpulſu ſolis exarſerit, pars obriguerit, nive pruinâque, longinquo ſolis abſceſſu — Cicero de natura Deorum, l. i. c. 10.

I would

——I would allow him odds,
And meet him, were I ty'd to run a foot
Even to the frozen ridges of the Alps,
Or any other ground *inhabitable*,
Where never Engliſhman durſt ſet his foot.
King Richard II. Act i. Sc. 2. *Mowbray.*

And for this uſe of the word our Bard has the authority of his cotemporary *Ben Jonſon*, who uſes it in the ſame ſenſe:

—Who, in ſuch a cauſe, and 'gainſt ſuch fiends,
Would not now wiſh himſelf all arm and weapon;
To cut ſuch poiſons from the earth, and let
Their blood out, to be drawn away in clouds,
And pour'd on ſome *inhabitable* place
Where the hot ſun and ſlime breeds nought but moiſture?
Catiline, Act v. Sc. 1. *Petreius.*

To *Complain*, as a verb *neuter*, is common: not ſo, when it is us'd as a verb *active*, and means to *lament*, to *bewail*. In that ſenſe we meet with it in our Author:

Where then alas! may I *complain* myſelf?
King Richard II. Act i. Sc. 3. *Dutcheſs.*

And this perhaps *Dryden* thought authority ſufficient to uſe the word in the ſame ſenſe; which he does in his Fables:

Gaufride, who couldſt ſo well in rhime *complain*
The death of Richard with an arrow ſlain,

Why had I not thy Muſe, or thou my heart,
To ſing this heavy dirge with equal art?

You will perhaps, Sir, think it a little remarkable that *leiſure* ſhould be us'd for *want of leiſure*. And yet, in our Author's time, it was ſo; and occurs in that ſenſe in the following paſſages:

——The *leiſure*, and the fearful time
Cuts off the ceremonious vows of love,
And ample interchange of ſweet diſcourſe,
Which ſo-long-ſundred friends ſhould dwell upon.
King Richard III. Act v. Sc. 4. *Darby.*

More than I have ſaid, loving countrymen,
The *leiſure* and enforcement of the time
Forbids to dwell on.
——Sc. 6. *Richmond.*

And yet, harſh and uncommon as it may ſeem, we have ſtill, as Dr. Johnſon * obſerves, a phraſe equivalent to this, and make uſe of the word in the ſame ſenſe, when we ſay,

I would do ſuch a thing if LEISURE *would permit.*

To Retire, when a verb *neuter*, is alſo a common word; not ſo, when it is a verb *active*, and means *to fetch* or *draw back*, in the ſame ſenſe as the French uſe their word *retirer*:

* Notes on this Play.

Then

Then wherefore doſt thou hope he is not ſhipt?
That he, our hope, might have *retir'd* his power.
King Richard II. Act ii. Sc. 6. *Queen. Green.*

Caitiff is a word that often occurs, and yet is not ſo uncommon nor ſo generally known and underſtood, as not to merit a place in a Gloſſary of this kind. It is from the Latin *captivus*; and, as Dr. Johnſon has obſerv'd, "originally ſignified a *captive* or "priſoner; next a ſlave, from the condi-"tion of priſoners; then a ſcoundrel, or "low-bred perſon, from the qualities of a "ſlave." In ſome places in our Author it ſeems to partake of all theſe ſignifications:

Be Mowbray's ſins ſo heavy on his boſom,
That they may break his foaming courſer's back,
And throw the rider headlong in the liſt,
A *caitiff* recreant to my couſin Hereford.
King Richard II. Act i. Sc. 3. *Dutcheſs.*

In the following ſpeech, the word *Tradition* (which ſhould be the true reading, as it poſſeſſes all the Copies) is us'd in a ſenſe uncommon and probably peculiar to Shakeſpeare, namely *eſtabliſhed* or *cuſtomary homage paid to ſuperiors:*

Cover your heads, and mock not fleſh and blood
With ſolemn reverence; throw away reſpect,
Tradition, form, and ceremonious duty;

For you have but miſtook me all this while;
I live on bread like you, feel want like you.
King Richard II. Act iii. Sc. 4. *K. Rich.*

You know, Sir, I am not fond of admitting alterations into the text, where the word we find there can be explain'd. But if you ſhould think one neceſſary, *Addition* is not far from the traces of the letters, and, in the ſenſe before explain'd, will ſuit the context very well *.

In the language of our Author's time, *a ſort* was us'd for *a collection, a pack, a company*. And in this ſenſe we meet with it in the Pſalms, according to the old verſion us'd in our Liturgy:

Ye ſhall be ſlain all the *ſort* of you; yea, as a tottering wall ſhall ye be, and like a broken hedge.
Pſalm, lxii. 3.

In this ſenſe it often occurs in our Author. Thus, in the ſame Play:

Mine eyes are full of tears, I cannot ſee;
And yet ſalt water blinds them not ſo much,
But they can ſee a *ſort* of traitors here.
——— Act iv. Sc. 3. *K. Rich.*

* See *Roderick's* remarks added to The Canons of Criticiſm.

Remember

Remember whom ye have to cope withal,
A *ſort* of vagabonds, of raſcal run-a-ways,
A ſcum of Britons, and baſe-lackey peaſants,
Whom their o'er-cloyed country vomits forth,
To deſperate adventures and deſtruction.

King Richard III. Act v. Sc. 7. *K. Rich.*

Demerit is generally us'd to ſignify the contrary to *merit*, as *fault*, or *crime*; but in Shakeſpeare's time it meant the ſame as *deſert*, *deſerving*. So in Latin, *mereo*, and *demereo*, both ſignify the ſame, *to deſerve*. Thus *Plautus:*

Melius anno hoc mihi non fuit domi,
Nec quando eſca una *demeruerit* magis.

Moſtellaria, Act iii. Sc. 2. *Simo.*

——Better I've not far'd this twelvemonth,
Nor better *merited* at home my dinner.

I am aware that the more modern editions read *meruerit* — but *Aldus*, and moſt, if not all the older editions, read *demeruerit*; and the paſſage is ſo quoted in Stephen's Theſaurus. Take another inſtance, from *Ovid:*

Dic mihi quid feci niſi non ſapienter amavi?
Crimine te potui * *demeruiſſe* meo.

Epiſt. Heroidum. Phillis Demophoonti, l. xxv.

* *Demeruiſſe*, id eſt, valdè *meruiſſe*, as is obſerv'd in a note, in the Editio Variorum.

What have I done, but lov'd to an exceſs?
You'd well *deſerv'd* it, had I lov'd you leſs.

Thus, in the ſame ſenſe, in our Author:

——if things go well,
Opinion that ſo ſticks on Marcius, ſhall
Of his *demerits* rob Cominius.

Coriolanus, Act i. Sc. 4. *Sicinius.*

——my *demerits*
May ſpeak unbonneted to as proud a fortune
As this that I have reach'd.

Othello, Act i. Sc. 4. *Othello.*

Had Mr. Theobald been aware of this, he would not have ſeen any thing amiſs in the word *unbonneted* in this laſt paſſage; and made ſuch a parade of altering it to *and bonnetted*; which ſuppos'd emendation ſubſequent Editors have adopted.

To *Inherit*, in its common acceptation, is a word no one is at a loſs to underſtand; but our Author ſometimes uſes it in a manner of phraſeology peculiar to himſelf, for to *make heir to*, to *tranſmit as it were by inheritance.*

For example:

What doth our Couſin ſay to Mowbray's charge?
It muſt be great that can *inherit* us
So much as of a thought of ill in him.

King Richard II. Act i. Sc. 2. *K. Rich.*

Faculty

Faculty is a word well known: but, in our Author, it ſometimes means, *power, authority, office, exerciſe of authority:* the ſame ſenſe, as the Latin *facultas:*

——This Duncan
Hath born his *faculties* ſo meek, hath been
So clear in his great office, that his virtues
Will plead, like Angels trumpet-tongu'd againſt
The deep damnation of his taking off.
Macbeth, Act i. Sc. 9. *Macbeth.*

Not, for *Not only*, ſeems a uſe of the word in an uncommon ſenſe. And we meet with it in the following paſſage:

——He has
As much as in him lies from time to time
Envy'd againſt the people; ſeeking means
To pluck away their power; has now at laſt
Given hoſtile ſtrokes; and that *not* in the preſence
Of dreaded juſtice, but on the miniſters
That do diſtribute it: in th' name o' th' people
And in the power of us the Tribunes, we,
Ev'n from this inſtant, baniſh him our city.
Coriolanus, Act iii. Sc. 6. *Sicinius.*

Nor is this uſe of it peculiar to himſelf. We meet with it in the New Teſtament:

He therefore that deſpiſeth, deſpiſeth *not* man but God, who hath alſo given us of his holy Spirit.
1 Theſſalonians, iv. 8.

It

It may be obſerv'd too, that in this and ſome other places of our Author, *To envy* is us'd as a verb neuter, and ſignifies, to have *malice* or *envy*, to feel *envy* at ſight of the felicity or excellence of others: and in this ſenſe it is us'd in Holy Scripture:

> Moſes ſaid unto him, *enviest* thou for my ſake?——
> Numbers, xi. 29.

In ſome of his Plays, you need not be inform'd that he makes uſe of the addition of *Sir* to the names of ſome of his Characters. Thus in *The Merry Wives of Windſor* you have *Sir* Hugh Evans; in *As you like it Sir* Oliver Martext; in 1 Henry IV. *Sir* Michel; in King Richard III. *Sir* Chriſtopher Urſwick*; and in *Twelfth-night Sir* Topaz the Curate, is mention'd, whom

* Mr. Theobald has obſerv'd, "that the perſon here "call'd Sir *Chriſtopher Urſwick*, and who has been "ſtyled ſo, in the *Dramatis Perſonæ* of all the Impreſ- "ſions, he finds by the Chronicles to have been "*Chriſtopher Urſwick*, a Batchelor in Divinity, and "Chaplain to the Counteſs of Richmond, who had "intermarried with the Lord Stanley." So that this is an inſtance, that his being ſtyled *Sir*, was not, that he was either Knight, or Baronet, but from his degree of *Batchelor in Divinity*.

the

the Clown perſonates in order to teize Malvolio. But the Reader of our Bard will not imagine that it is the title of a Baronet or Knight. No. It is an Univerſity term. At Oxford, when an Undergraduate has taken his degree of Batchelor of Arts, he is ſtyled *Dominus*. In Cambridge, *Sir*; which is no more than *Dominus* in Engliſh. And heretofore, "Gra-"duates (as Dr. Johnſon has obſerv'd) "have aſſum'd it in their own writings; "ſo *Treviſa* the Hiſtorian writes himſelf "*Syr* John de Treviſa."

Further, this Gloſſary will have another advantage, and which has never yet been attempted. Beſides explaining the words, and giving their derivations from Greek, Latin, French, Italian, and Spaniſh, it will be made alſo to ſerve as an INDEX, as far as thoſe words are to be met with, in all the Editions hitherto or which hereafter may be publiſh'd, that are divided into Acts and Scenes, by referring, to the Play, the Act, the Scene, and the Speaker. This, until a verbal Index, ſuch as was ſome time ſince publiſh'd to Milton's Paradiſe loſt and is annex'd to Dr. Newton's Edition,

ſhall be thought of (a thing much to be wiſh'd), may in ſome ſort ſupply the place of one; as very many lines occur in our Author, that have ſome one word at leaſt requiring to be explain'd. And this may ſerve as an Apology, ſhould ſome words be inſerted, ſuppos'd to be too generally known to need explanation; as it may put the Reader in mind of a favourite paſſage, and point out the place where it is to be found. Thus, *Phœnix*, the *bird* ſo call'd, and *Pioneer*, one whoſe buſineſs it is *to work under ground* and *ſink mines in military operations*, may be thought words too well underſtood to find a place in a Gloſſary. Yet inſerting them may be a means of pointing out ſome favourite or remarkable paſſage: and when they are inſerted, there can be no great harm in adding the explanation of them. For example:

——Get you gone:
Put on a moſt importunate aſpect,
A viſage of demand; for I do fear,
When every feather ſticks in his own wing,
Lord Timon will be left a naked Gull,
Who flaſhes now a *Phœnix*.
Timon, Act ii. Sc. 1. *Senator*.

I had been happy, if the general Camp,
Pioneers and all, had taſted her ſweet body,

So

So I had nothing known——
Othello, Act iii. Sc. 8. *Othello.*

The word *'And if*, as well as *'An*, a contraction of it, ſignifying, *As if*, is no very uncommon word, eſpecially in old writers; but then, by occurring ſo often in our Bard, it refers to ſo many paſſages that the reader may be deſirous of turning to, that it may be thought worth while to inſert it, were it only on account of the INDEX. The ſame might be ſaid of *ſooth*, *in ſooth*, *aware*, *to aſſure*, and many others.

Beſides, as it is intended for *general* uſe, what one perſon does not want to know may be matter of information to another: and, if I give more than *ſome* may think neceſſary, in order that *all* may be inſtructed as far as is in my power, I ſhall hope in that reſpect for the indulgence of my Readers.

Many words too occur, of which, to a Reader who underſtands Latin or French, the meaning is obvious; to a mere Engliſh one, by no means ſo. Thus ſuch a one may know the meaning of the word *mutation*, as he is acquainted with *mutatio*, in

Latin, and *mutation* in French; but how ſhould one, whoſe knowledge in language is confin'd to that of Engliſh, conceive, that it means, *change, alteration, viciſſitude?* a ſenſe of the word our Author makes uſe of in conjunction with his cotemporaries. An inſtance of it take from Lord Bacon in his Eſſays: "The viciſſitudes or *mu-* "*tations* of fortune (ſays he), in the ſupe- "rior globe, are no fit matter for this "preſent argument."

——— World, world, O world!
But that thy ſtrange *mutations* make us hate thee,
Life would not yeild to age.
King Lear, Act iv. Sc. 1. *Edgar.*

——— Though his honour
Was nothing but *mutation*, ay, and that
From one bad thing to worſe ———
Cymbeline, Act iv. Sc. 4. *Belarius.*

The ſame may be obſerv'd of *cognition, volition, multipotent, armipotent,* and ſuch like.

Cawdle, as a noun ſubſtantive, is a word much made uſe of, and its meaning well known; yet when it is us'd as a verb, *to cawdle,* it then I think ſhould be taken notice

notice of. Of this, take the following inſtance:

——Will theſe moiſt trees
That have out-liv'd the eagle page thy heels,
And ſkip where thou point'ſt out? Will the cold brook
Candied with ice, *cawdle* thy morning taſt
To cure thy o'er-night's ſurfeit?——
Timon, Act 4. Sc. 6. *Apemantus.*

Weakneſs is a word no one would think of inſerting in a Gloſſary. But *Debility*, us'd in the ſame ſenſe, from the Latin *Debilitas*, ſhould not, I think, be omitted. Thus:

Though I look old, yet am I ſtrong and luſty;
For in my youth I never did apply
Hot and rebellious liquors in my blood;
Nor did I with unbaſhful forehead woo
The means of weakneſs and *debility*.
Therefore my age is as a luſty winter
Froſty but kindly ——
As you like it, Act ii. Sc. 3. *Adam.*

Beſides, in a Gloſſary like this, not only the preſent age, but poſterity are to be regarded. Words now but *little* us'd, may probably ere long be *leſs* ſo; and the time may alſo come, when they too may become obſolete. In this light, the word

clean, in the ſenſe of *quite*, *perfectly*, *fully*, *compleatly*, may be conſider'd: common indeed at this time in the Northern parts of England, but in this ſenſe by no means generally known. It occurs, among others, in the following inſtances:

Five ſummers have I ſpent in fartheſt Greece,
Roaming *clean* through the bounds of Aſia,
And coaſting homeward, came to Epheſus.
Comedy of Errors, Act i. Sc. 1. *Ægeon.*

——men may conſtrue things after their faſhions,
Clean from the purpoſe of the things themſelves.
Julius Cæſar, Act i. Sc. 6. *Cicero.*

——famine,
Ere *clean* it o'erthrow nature, makes it valiant,
Plenty, and and peace breeds cowards; hardneſs ever
Of hardineſs is mother.
Cymbeline, Act iii. Sc. 7. *Imogen.*

And our Bard found the word us'd in this ſenſe in Scripture:

—Is his mercy *clean* gone for evermore?
Pſalm, lxxvii. 8.

In the following paſſage the uſe of the word *imperious* is remarkable:

I thank thee, moſt *imperious* Agamemnon.
Troilus and Creſſida, Act iv. Sc. 9. *Hector.*

The

The common meaning of it is *haughty, arrogant, overbearing.* Now we cannot ſuppoſe, that at ſuch a time, and on ſuch an occaſion, when Agamemnon had been bidding Hector welcome to his tent, and all kinds of civilities were paſſing between Trojans and Greeks, that he would reply to his compliments and expreſſions of friendſhip, by giving him opprobrious terms. Can we then make the leaſt doubt, but our Bard uſes the word for *imperial*, that is *royal, one of ſupreme rule and authority?* * In which ſenſe the Romans ſometimes us'd their word, *imperioſus.*

Dr. Johnſon has with great propriety obſerv'd "that the licentious way of ex-"preſſing his thoughts, which our Au-"thor uſes, often forces him upon far-"fetch'd expoſitions." The following paſſage is of that ſort:

If I would broach the veſſels of my love,
And try the *arguments* of hearts by borrowing,

---

* Cognoſcat enim rerum geſtarum et memoriæ veteris ordinem maximè ſcilicet noſtræ civitatis; ſed et *imperioſorum* populorum et regum illuſtrium ——
Cicero. Orator ad M. Brutum, c. 120.

Men

Men and men's fortunes could I frankly uſe
As I can bid thee ſpeak.———
Timon, Act ii. Sc. 4. *Timon.*

Dr. Warburton ſays *arguments* here means *natures*. But this Gentleman ſays very properly, "that *arguments* may mean "*contents*, as the *arguments* of a book "are thence the *contents* of it; metapho- "rically the evidences or proofs."

His edition, as the laſt, and perhaps the beſt yet extant, I make uſe of; comparing it with the old Quarto's, as publiſh'd by Mr. *Steevens*, in all the plays ſo printed; and, where there are no editions of an earlier date, with thoſe in Folio, 1623 and 1632.

Thus in the following paſſage:

——Now on, you nobleſt Engliſh
Whoſe blood is *fet* from fathers of war proof;
Fathers, that, like ſo many Alexanders,
Have in theſe parts from morn till even fought,
And ſheath'd their ſwords for lack of argument.
King Henry V. Act iii. Sc. 2. *K. Henry.*

This ſpeech is not in the edition in Quarto, 1608. But thus it ſtands in the Folios; and Mr. Rowe, who in general is a pretty exact copier of them, reads the ſame.

ſame. Mr. Pope was the firſt, that inſtead of *fet* gave us *fetch'd*: and all the editors ſince have maintained the ſame reading. But *fet*, as Dr. Grey has well obſerv'd, is right; and was the word in uſe for *fetch'd* in our author's time, and perhaps later.

Of this take an inſtance or two:

—they came to Ophir, and *fet* from thence gold, four hundred and twenty talents, and brought it to King Solomon.

1 Kings, ix. 28.

Even the famous Britomart it was,
Whom ſtrange adventure did from Britain *fet*
To ſeek her lover, (love far ſought alas!)
Whoſe image ſhe had ſeen in Venus looking-glaſs.

Spenſer, Fairie Queene, B. iii. C. 1. St. 8.

The Poet prays you then with better thought
To ſit; and when his cates are all in brought,
Though there be none far-*fet*, there will dear bought
Be fit for ladies: ſome for lords, knights, 'ſquires;
Some for your waiting-wench, and city-wires;
Some for your men, and daughters of White-fryers.

Ben Jonſon, Silent woman, *Prologue*.

Many like inſtances might be given. And I cannot but obſerve, that if this method ſhould prevail, of changing the language of the age into modern Engliſh, our venerable bard may, in time, be made to look as aukward as his cotemporary Sir

Philip Sidney now does, as trick'd out by the hands of his modern tire-woman Mrs. Stanley.

I alſo follow that gentleman in his diviſion of the acts and ſcenes.

And here it may be proper to take notice, that where the old quarto and the folio editions differ, I prefer in general the reading of the quarto editions, as earlier, and many of them printed in our author's life-time. On which account many words in the modern editions, and even in the folio editions of 1623 and 1632, which are not in the old quarto, will not be found in the Gloſſary. Thus, for example, in the folio 1623, and all the ſubſequent editions, the following paſſage ſtands thus:

Wherein I ſpake of moſt diſaſtrous chances,
Of moving accidents by flood and field;
Of hair breadth 'ſcapes in th' imminent deadly breach;
Of being taken by the inſolent foe
And ſold to ſlavery; of my redemption thence,
And *portance* in my travel's hiſtory.

Othello, Act i. Sc. 8. *Othello*.

Now the word *portance* is not in the edition in quarto 1622. The reading there is:

And *with it all* my travel's hiſtory.

That word therefore will not be found in the Gloſſary, as occurring in this place; though it will be inſerted and explained, as it occurs in *Coriolanus:*

——Your loves,
Thinking upon his ſervices, took from you
The apprehenſion of his preſent *portance*,
Which gibingly, ungravely, he did faſhion
After th' inveterate hate he bears to you.
——Act ii. Sc. 8. *Sicinius.*

And will alſo probably be found in other plays.

In the following paſſage:

——Heav'n's face doth glow;
Yea, this ſolidity and compound maſs,
With *triſtful* viſage, as againſt the doom,
Is thought ſick at the act.
Hamlet, Act iii. Sc. 10. *Hamlet.*

Inſtead of *triſtful*, the old quarto reads *heated;* that word therefore will not be explain'd as occurring here; but you find it in the firſt part of *Henry* IV. and that rather in a ludicrous ſenſe; there then it will be attended to:

For God's ſake, lords, convey my *triſtful* queen,
For tears do ſtop the flood-gates of her eyes.
Act ii. Sc. 11. *Falſtaff.*

In the modern editions the following paſſage ſtands thus:

Ay, ay, Antipholis, look ſtrange and frown,
Some other miſtreſs hath thy ſweet aſpects:
I am not Adriana, nor thy wife.
Comedy of Errors, Act ii. Sc. 5. *Adriana.*

But the old ones have it, as was uſual in writers of that time:

I, I, Antipholis, look ſtrange, and frown.

So *Sylveſter*, the tranſlator of *Bartas:*

I, but the tree of life the ſtrife did ſtay
Which th' humours cauſed in this houſe of clay.
1ſt day of the Week, 1ſt part, *Eden.*

Ben Jonſon too:

Peregrine. The gentleman you met at th' port to-day, that told you, he was newly arriv'd ——
Politick. ——*I*—— was a fugitive punk? ——
Peregrine. No, Sir, a ſpy ſet on you.
The Fox, Act v. Sc. 4.

And in ſome inſtances, it is neceſſary to our author's ſenſe that it ſhould be ſo. For example: in *The two Gentlemen of Verona*, Act. i. ſc. 2.

Protheus. But what ſaid ſhe: did ſhe nod?
Speed. I.
Protheus. Nod I? why that's noddy.

Speed.

Speed. You miſtook, Sir: I ſaid ſhe did nod: and you aſk'd me, if ſhe did nod; and I ſaid, *I.*

Protheus. And that ſet together, is noddy.

Again, in *Romeo and Juliet*, Act iii. ſc. 4.

Juliet. Hath Romeo ſlain himſelf? ſay thou but *I*;
And that bare *vowel I* ſhall poiſon more
Than the death-darting eye of cockatrice.

Now as *ay* can in no ſenſe be called a vowel, it is plain our author wrote it *I*; and it will be ſo inſerted in the Gloſſary.

And, though in general I ſhall adhere ſtrictly to the old editions, for there muſt be ſome ſtandard to go by; yet where there is only the difference of a ſingle letter, and the modern ones give the better ſenſe, in this caſe, I think, it may not improbably be ſuppos'd to be a miſtake of the printer, and ſo be conſidered as an error of the preſs.

Thus in *Macbeth*, Act iii. ſc. 3.

We have *ſcotch'd* the ſnake, not kill'd it;
She'll cloſe and be herſelf. ———

The oldeſt edition of this play is the folio 1623; and that, and the three following folio's, 1632, 1663, and 1675, with Mr.

Mr. Rowe and Mr. Pope, in his edition in quarto, read *ſcorch'd*. Mr. Theobald firſt ſaw we ſhould read *ſcotch'd:* and as the difference is only a *t* inſtead of an *r*, I place it, without heſitation, to the printer's account, and inſert *ſcotch'd* in the Gloſſary accordingly. Beſides our author uſes the word in other places:

> Before *Corioli* he *ſcotch'd* him, and notch'd him like a carbonado———
>
> *Coriolanus*, Act iv. Sc. 5. 1 *Servant*.

But perhaps it may be aſk'd, where is the uſe of this? Are there not dictionaries of the Engliſh language, which a perſon may conſult when he is in doubt concerning the meaning of a word? The ſame may be ſaid with regard to the Greek and Latin languages: and yet lexicons and dictionaries, containing the words of particular authors only, have been long ſince publiſh'd and favourably receiv'd. There are ſuch of Heſiod, Homer, Ariſtophanes, and the New Teſtament, in Greek; and of Plautus and Virgil in Latin. Surely then our bard well merits the like partiality to be ſhewn to him. Beſides, it will be found, that many words will be explain'd in

in this Gloſſary, which are not in any dictionary, at leaſt, that I have met with.

Dr. Johnſon's notes to his edition of our author have been of no little ſervice, and his dictionary, of the greateſt uſe to me. His explanation I have in general followed, and uſually, tho' not always, in his own words. Yet in ſome inſtances, I differ from him. Who is right, you, and the reader, Sir, will determine *.

It

* I tell you, 'tis incredible to believe
How much ſhe loves me; oh! the kindeſt Kate!
She hung about my neck, and kiſs on kiſs
She *vy'd* ſo faſt, proteſting oath on oath,
That in a twink, ſhe won me to her love.

Taming of the Shrew, Act ii. Sc. 5. *Petruchio.*

That gentleman, in a note on this paſſage, ſays, "I "know not that the word *vie* has any conſtruction that "will ſuit this place; we may eaſily read,

—— kiſs on kiſs
She *ply'd* ſo faſt ——"

Yet in his dictionary, he makes one meaning of the word *To vye* to be, to *add*, to *accumulate*, and gives this very paſſage as an inſtance. Now, in my opinion, there is no need either of the alteration, or of underſtanding the word in any ſenſe different from the common one, which, as he explains it, is, *to ſhew*, or *practice in competition.*

Clamour your tongues and not a word more.

Winter's Tale, Act iv. Sc. 6. *Clown.*

To

It may in general be obſerv'd, that in *Shakeſpeare*, ſtrict grammar is not always to be expected; he deviates from it perpetually:

To *Clamour* here means, to *ceaſe*, to *put a ſtop* to, *to put an end to*. "The phraſe, ſays Dr. Warburton, "is taken from ringing. When the bells are at the "height, in order to ceaſe them, the repetition of the "ſtrokes become much quicker than before; this is "call'd *clamouring* them."

This judicious obſervation Dr. Johnſon adopts, and has inſerted it in his edition: and yet, in his dictionary, he gives this very paſſage as an example for To *clamour*, in the common acceptation of the word, *to make outcries, to exclaim, to vociferate, to roar in turbulence.*

— ſcurvy knave, I am none of his flirt-gills,
I am none of his *ſkains-mates.*
Romeo and Juliet, Act ii. Sc. 4. *Nurſe.*

"The word *ſkains-mate* (ſays the ſame gentleman in "a note on this paſſage) I do not underſtand, but ſup-"poſe, that *ſkains* was ſome low play, and *ſkains-mate*, "a companion at ſuch play." Yet in his dictionary, he had told us, that it meant *meſs-mate*, or *a companion* at the ſame *meſs* or table; deriving it, from *ſkain* or *ſkean*, which in Dutch ſignifies a knife, and *mate*. I rather take it to mean one who aſſiſts another in winding off a ſkein of ſilk, for it muſt be done by two; and I am told theſe are at this time, among the weavers in Spital-fields, look'd upon as the loweſt kind of people.

To *Capitulate*, he ſays, in his dictionary, is to draw up any thing in heads or articles; and brings the following

ally: the energy of his language, the ſtrength of his expreſſion mount aloft, above the comprehenſion of the mere verbal critick;

lowing lines as an example of the uſe of the word in that ſenſe:

——— Percy, Northumberland,
Th' Archbiſhop's Grace of York, Douglaſs and Mortimer,
Capitulate againſt us, and are up. ———
1 Henry IV. Act ii. Sc. 4. *K. Henry.*

I rather think *capitulate* here means, *make head againſt us, reſiſt, oppoſe us in a hoſtile manner.*

——— Behold, the Engliſh beach
Pales in the flood with men, with wives and boys,
Whoſe ſhouts and claps out-voice the deep-mouth'd ſea;
Which, like a mighty *whiffler* 'fore the king,
Seems to prepare his way.———
King Henry V. Act v. Sc. 1. *Chorus.*

The word *whiffler* Sir Thomas Hanmer very properly explains. "It is," ſays he, "an Officer who walks "firſt in proceſſions, or before perſons in high ſtations, "on occaſions of ceremony. The name is ſtill retain'd "in London; and there is an Officer ſo call'd, that "walks before their companies at times of publick ſo-"lemnity. It ſeems a corruption from the word *Hu-"iſſier*, which ſignifies a Gentleman Uſher."

This Dr. Johnſon agrees to, and inſerts it as a note, in his edition. Yet in his dictionary he takes no notice of this ſenſe of the word, but explains it to mean,

critick; and this in great meaſure accounts for many of thoſe *anomalies*, which his irregular way of writing naturally leads him into.

Authorities for Shakeſpeare's uſe of words in a particular ſenſe will be taken from Authors, chiefly Poets, before or cotemporary with him; and, where ſuch can be found, they will, in order if poſſible to make them a little amuſing to the reader, conſiſt of ſhort Sonnets, little detach'd Sentences, Maxims, Apophthegms, or Epigrams, of which Spenſer, Ben Jonſon, and Sir John Harrington, the ingenious tranſlator of Arioſto's Orlando furioſo, will afford ſome inſtances.

one that blows ſtrongly; and produces this very paſſage as an inſtance of it.

There are at this very time, on Lord Mayor's day in the City of London, perſons appointed to walk in proceſſion, before each reſpective company, adorn'd with ribbons, and cockades in their hats, with wands in their hands, and theſe are call'd *whifflers*; poſſibly, becauſe they make a great noiſe, to keep people out of the way, and make room for the reſpective companies, but to little purpoſe; and this is the meaning of *weyfeler*, in Dutch, to which our word ſeems pretty evidently to owe its original.

Thus for example:

To *Aſſay*, to *try*, to *attempt*, often occurs. An authority I ſhall produce from Spenſer. It is in his 75th Sonnet; ſo beautiful a one, you will excuſe me, Sir, if I preſent you with the whole of it:

One day I wrote her name upon the ſtrand,
But came the waves, and waſhed it away:
Again I wrote it with a ſecond hand,
But came the tide, and made my pains his prey.
Vain man ſaid ſhe, that dooſt in vain *aſſay*
A mortal thing ſo to immortalize;
For I myſelf ſhall like to this decay,
And eke my name be wiped out likewiſe.
Not ſo, quoth I, let baſer things deviſe
To die in duſt, but you ſhall live by fame;
My verſe your vertues rare ſhall eternize,
And in the heavens write your glorious name:
Where, when as death ſhall all the world ſubdew,
Our love ſhall live, and later life renew.

Quaint is a word often made uſe of by our Author in the ſenſe of *ſtrange*, *odd*, and ſometimes *neat*, *delicate*. Of this the following Epigram of Ben Jonſon, (his 41ſt) ſhall be our authority.

On Gipſie.

Gipſie, new bawd, is turn'd phyſician,
And gets more gold than all the college can:
Such her *quaint* practice is, ſo it allures,
For what ſhe gave a whore, a bawd ſhe cures.

Seld for *ſeldom*, and in the ſame ſenſe, we find ſome inſtances of. For this we ſhall produce an Epigram from Sir John Harrington, Book I. Epigram. 33.

Dames are indu'd with virtues excellent:
What man is he can prove that they offend?
Daily they ſerve the Lord with good intent:
Seld they diſpleaſe their huſbands: to their end
Always to pleaſe them well they do intend:
Never in them one ſhall find ſhrewdneſſe much,
Such are their humours, and their grace is ſuch.

You remember, Sir, the old obſcure anſwer ſaid to be given to Pyrrhus by the Oracle of Apollo:

Aio te Æacida Romanos vincere poſſe.

Which may be underſtood two ways; it may either mean, "I tell thee, Pyrrhus, "thou may'ſt conquer the Romans," or, "the Romans may conquer thee." It was firſt mention'd by Ennius in Book V. of his Annals, and is preſerv'd among the fragments of his works; and is alſo mention'd by * Cicero, ſpeaking of the obſcurity of Oracles, and Quintilian.

This

* Utrum igitur eorum accidiſſet, verum oraculum fuiſſet. Cur autem hoc credam unquam editum Crœſo?

This our Author introduces into the ſecond part of Henry VI. Act i. Sc. 8. where Mother Jordan the Witch, and Bolingbroke the Aſtrologer with their Aſſociates, are performing their Inchantments, and raiſing Spirits for the information of Eleanor; and has imitated it accordingly:

M. Jordan. *Aſmuth*, by the eternal God, whoſe name
And power thou trembleſt at, tell what I aſk;
For till thou ſpeak, thou ſhalt not paſs from hence,
Spirit. Aſk what thou wilt. That I had ſaid and done!
Bolingbroke. Firſt of the King. What ſhall of him become?
Spirit. The Duke yet lives that Henry ſhall depoſe,
But him out-live, and die a violent death.

And

Aut Herodotum cur veraciorem ducam Ennio? Num minus ille potuit de Creeſo, quam de Pyrrho fingere Ennius? Quis enim eſt, qui credat Apollinis ex oraculo Pyrrho eſſe reſponſum,

Aio te, Æacida, Romanos vincere poſſe?

Primùm Latinè Apollo nunquam locutus eſt. Deinde iſta ſors inaudita Græcis eſt. Præterea Pyrrhi temporibus jam Apollo verſus facere deſierat.

Cicero. De Divinatione. Lib. ii.

In conjunctis plus ambiguitatis eſt. Fit autem per caſus: ut

Aio te Æacida Romanos vincere poſſe.

Per collocationem, ubi dubium eſt quid quo referri oporteat.

Quintilian. De Inſtitutione Oratoria, Lib. vii. C. 10.

And a little farther in the ſame ſcene, after the Dukes of York and Buckingham had ſent them off with guards, to receive their ſentence, the former ſays:

Now, pray, my Lords, let's ſee the devil's writ.
What have we here?
The Duke yet lives, that HENRY *ſhall depoſe,*
But him out-live, and die a violent death.

Why this is juſt

Aio te, Æacida, Romanos vincere poſſe.

Nor have you forgot that ambiguous phraſe mention'd in our Engliſh Chronicles, ſaid to be invented by *Adam de Torleton* Biſhop of *Hereford*, and ſent by *Mortimer* to *Thomas de Gurney* and *John Maltravers*, in order to animate and excite them to the murder of King EDWARD the Second:

Edwardum occidere nolite timere bonum eſt.

which has, in the laſt century, been as ambiguouſly tranſlated thus:

To ſhed King Edward's blood
Refuſe to fear I hold it good.

But, by changing the pointing, it may mean either "Fear not to kill King Edward, it

"is

" is a good thing;" or, " Kill not King " Edward, it is a good thing to fear."

The ſame may be ſaid of this epigram, which the author has managed by pointing it thus;

Dames are indu'd with virtues excellent:
What man is he can prove that? They offend
Daily: they ſerve the Lord with good intent
Seld: they diſpleaſe their huſbands to the end
Always: to pleaſe them well they do intend
Never: in them one ſhall find ſhrewdneſſe much,
Such are their humours, and their graces ſuch.

In King Henry V. Act iii. Sc. 7. *Piſtol* tells us that *Bardolph* was ſentenc'd to be hang'd for ſtealing a *Pax* or *Pix*, a little cheſt, box, or veſſel, in which the conſecrated wafer or hoſt is kept in Roman Catholick countries. This our Bard found in *Hall's* Chronicle folio 46—whoſe account of it, which is in the following terms, will ſerve as an authority for the *fact*, as well as for the uſe of the *word* in that ſenſe. " Yet in this great neceſſitee " (ſays he) the poore folkes were not " ſpoyled, nor any thing without payment " was of them extorted, nor great offence

" was doen, except one, which was, that " a fooliſh ſoldier ſtale a *pixe* out of a " churche, and unreverently did eate the " holy hoſtes within the ſame conteigned. " For whiche cauſe he was apprehended, " and the kynge would not once remove " till the veſſel was reſtored, and the of- " fender ſtrangled."

I will trouble you with but one more; and that, though it is rather long, you may perhaps not be diſpleas'd to ſee entire, as it is a ſort of curioſity: it is a conveyance of Edward the Confeſſor's, who began his reign in the year 1042, and has ſomething in it very ſingular, both as 'tis written in verſe, which ſeems a relique of the ancient Britiſh Druids, and as affording a remarkable inſtance of the conciſeneſs and ſimplicity of law proceedings in thoſe times. It may alſo ſerve as a ſpecimen of the language then in uſe. Take it as an authority for the uſe of the word *Bracb*, a bitch hound of the hunting kind.

[1] Iche Edward [2] Koning
Have given of my forreſt the keeping

[1] I. [2] King.

Of the Hundred of Chelmer and Dancing,
To Randolph Peperking and to his Kyndling:
With Heorte and Hinde, Doe and Bocke,
Hare and Foxe, Cat and [3] Brocke.
Wild Fowell, Feſant-Hen, and Feſant-Cocke:
With green and wilde [4] ſtob and ſtocke.
To kepen and [5] to yemen by all her might,
Both by Day, and eke by Night:
And Hounds for to hold
Good, and ſwift, and bolde:
Four Greahounds, and ſix *Bracches*,
For Hare and Foxe, and wild Cattes.
And therefore ich make him my Booke:
Witneſſe the Biſhop * Wolſton,
And Booke [6] ylered many one,
And Swein of Eſſex or Brother
And taken him many other,
And our Stiward Howelin,
That by [7] ſough me for him.

[3] A Badger. [4] Stubble. [5] To till. [6] Learned. [7] Beſought.

Where authorities cannot be found, which will ſometimes be the caſe, it is hoped Shakeſpeare will be accepted as an authority for himſelf. Thus, for inſtance:

I ſaw him break Schoggan's head at the Court-gate, when he was a *Crack*, not thus high.

2 Henry IV. Act ii. Sc. 3. *Falſtaff*.

* He was at that time Biſhop of London. See *Godwin* de Præſulibus Angliæ.

—Indeed, la, 'tis a noble child,
A *Crack*, madam——

Coriolanus, Act i. Sc. 6. *Virgilia.*

Now it is plain *Crack* here muſt mean, a *ſmart child*, *boy*, or *girl*. But the word, in this ſenſe, is not to be found in any of the dictionaries; nor have I been able to trace it in any other author.

To this I annex a few words of the Gloſſary, in the manner it is deſign'd to be printed, as a Specimen of the whole; and which are taken from the firſt letter of the alphabet, as they occur, without any particular choice; as culling them out from each letter would look like an intention of exhibiting the moſt ſtriking figures by way of Specimen, in order to engage a more favourable attention to the work; which, ſhould it be thought worthy to ſee the light, and be ſo happy to meet with approbation from the Publick, my end will be abundantly anſwer'd; and I ſhall have the ſatisfaction of having thrown in my mite, towards the further elucidation of our immortal Bard, and making the reading him more familiar to the generality of his admirers.

The

The number of his Plays ſaid to be genuine (allowing Titus Andronicus to be one) is thirty-ſix. Of theſe I have gone through upwards of thirty, with ſome care, and, I hope, with tolerable accuracy. In theſe, I have met with upwards of fifty words, the meaning of which, as they ſtand in our Author, I have not yet been able to diſcover with that preciſion I could wiſh. Should I not be ſo happy as to do it time enough to inſert them in their proper places, they ſhall be printed by themſelves, and the explanation, if I can trace it, inſerted accordingly. In a work of this ſort, and ſo extenſive as it is intended to be, miſtakes will, I fear, happen, and omiſſions too often occur. All I can ſay is, that I ſhall, ſhould this work ever ſee the light, think it a duty I owe the Publick and yourſelf, to make it as accurate and compleat as my abilities, ſuch as they are, will enable me to do.

Thus, Sir, I have ſubmitted to you an account of my intended performance, and the manner in which I propoſe to execute it. A work, however ſlight and trifling it may appear to thoſe who read merely for

amuſement, yet by the readers of our *Shakeſpeare* in general, and by yourſelf in particular, I flatter myſelf may be look'd on in a more favourable light. The intimate acquaintance you have had with his writings, the very *minutiæ* of which you have made your ſtudy; the obligations his admirers with the warmeſt ſenſe of gratitude profeſs to owe to you for your repeated revivals on the Stage of moſt of his Plays; the allow'd connexion of your name with that of our immortal Bard, as the Guardian of his Fame, will, it is hop'd, induce you to give a ſanction to a work, not of Genius indeed, but of her handmaid, Induſtry; without whoſe aſſiſtance, even your Genius, as well as that of Shakeſpeare, muſt have appear'd with imperfect beauty. I am, Sir,

Your very affectionate,

and obliged humble Servant,

Woodford-Row, Eſſex,
January 1, 1768.

RICHARD WARNER.

A

GLOSSARY

TO

THE PLAYS

OF

SHAKESPEARE,

In which are explained,

TECHNICAL TERMS, WORDS LOCAL, OBSOLETE, and UNCOMMON,

OR SUCH AS ARE USED IN AN UNCOMMON SENSE;

The Paſſages are quoted;

The Play, the Act, the Scene, the Speaker referred to.

Together with

AUTHORITIES,

As far as can be found, from ancient or cotemporary Authors, chiefly Poets.

" Qui de verbis multa dixerit commodè, potius boni conſulen-
" dum, quam ſi quid nequierit reprehendendum."

VARRO.

" Ut ſylvæ foliis pronos mutantur in annos,
" Prima cadunt; ita verborum vetus interit ætas,
" Et juvenum ritu florent modò nata vigentque:
" Debemur morti nos noſtraque ——"

HORATIUS. De arte Poetica.

A.

TO ABY, ABIE, ABIDE. To ſuffer for, to pay dear for, to bear or ſupport the conſequences of any thing.

Harrington. Orlando furioſo, B. ii. St. 3.

" Renaldo (full of ſtately courage) cride,
" Downe theefe from off my horſe, downe by and by.
" So rob'd to be I never can *abide*,
" But they that do it dearly ſhall *abye*."

Diſparage not the faith thou doſt not know,
Leſt to thy peril thou *abide* it dear.
Midſummer night's dream. Act iii. ſc. 6. *Demetrius.*

——————If thou doſt intend
Never ſo little ſhew of love to her,
Thou ſhalt *aby* it.

—— Sc. 7.——

TO ABIDE. To wait for, to expect.

Acts, xx. 23.

" Behold I go bound in the ſpirit unto Jeruſalem,
" not knowing the things that ſhall befall me there, ſave
" that the Holy Ghoſt witneſſeth in every city, ſaying,
" that bonds and afflictions *abide* me."

Abide me, if thou dar'ſt ——
Midſummer night's dream, Act iii. Sc. 8. *Demetrius.*

Not

Not any, but *abide* the change of time.

Cymbeline, Act ii. Sc. 5. *Poſthumus.*

——This attempt
I'm ſoldier to, and will *abide* it with
A Prince's courage——————

——Act iii. Sc. 4. *Imogen.*

ACCORD. Agreement, union of mind or ſentiments.

Spenſer. Fairie Queene, B. ii. C. 4. St. 21.

"At laſt ſuch grace I found, and means I wrought,
"That I that Lady to my ſpouſe had won:
"*Accord* of friends, conſent of parents ſought,
"Affiance made, my happineſs begun;
"There wanted nought but few rites to be done,
"Which marriage make."——

Sweet maſters, be patient; for your father's remembrance, be at *accord.*

As you like it, Act. i. Sc. 2. *Adam.*

ACCORD. Action in ſpeaking, correſponding with the words.

This ſeems to be a uſe of the word in a ſenſe peculiar to Shakeſpeare, ſo probably there may be no authority for it; at leaſt I have not been able to find one.

Titus, I am come to talk with thee.
No, not a word: how can I grace my talk,
Wanting a hand to give it that *accord?*

Titus Andronicus, Act v. Sc. 3. *Titus.*

ADAMANT. A Stone on which the mariner's compaſs-needle is touch'd, to give it a direction

north and ſouth, commonly calld, the Load-ſtone. Alſo a ſtone imagin'd by writers to be of impenetrable hardneſs— it ſometimes alſo ſignifies a diamond. Lat. *adamas*.

Chaucer. The Romaunt of the Roſe, 1182.

— " Whoſo woll have frendis here,
" He maie not hold his treſour dere,
" For by enſample tell I this,
" Right as an *Adamant* i-wis
" Can drawin to him ſubtilly
" The iron, that is laied therby,
" So draweth folkis hertes i-wis
" Silver and golde that yevin is."

Beaumont and Fletcher. Philaſter, Act iii. *Philaſter*.

" Here, by this paper ſhe doth write to me,
" As if her heart were mines of *Adamant*
" To all the world beſides; but unto me
" A maiden ſnow, that melted with my looks."

You draw me, you hard-hearted *Adamant*,
But yet you draw not iron; for my heart
Is true as ſteel———

Midſummer night's dream, Act ii. Sc. 3. *Helena*.

So great a fear my name amongſt them ſpread,
That they ſuppos'd I could rend bars of ſteel,
And ſpurn in pieces poſts of *Adamant*.

1 Henry VI. Act i. Sc. 9. *Talbot*.

Aerie, Aiery, or Eyerie. A Neſt, but peculiar to hawks, eagles, and other birds of prey; ſometimes us'd for the bird itſelf. Fr. *airé*, *airie*.

Maſſinger. Duke of Milan, Act ii. *Marcelia.*

——— "If thou would'ſt work
"Upon my weak credulity, tell me rather
"That the earth moves; the ſun and ſtars ſtand ſtill;
"The ocean keeps nor floods nor ebbs; or that
"There's peace between the lion, and the lamb;
"Or that the rav'nous eagle and the dove
"Keep in one *Ayery*, and bring up their young."

There is, Sir, an *Aiery* of little eyaſes, that cry out on the top of the queſtion, and are moſt tyrannically clapt for it.

Hamlet, Act ii. Sc. 6. *Roſencrans.*

——Know the gallant monarch is in arms,
And like an eagle o'er his *Aiery* towers,
To ſome anoiance that comes near his neſt.

King John, Act v. Sc. 4. *Falconbridge.*

———I was born ſo high,
Our *Aiery* buildeth in the cedar's top,
And dallies with the wind, and ſcorns the ſun.

King Richard III. Act i. Sc. 4. *Gloceſter.*

Your *Aiery* buildeth in our *Aiery's* neſt:
O God, that ſeeſt it, do not ſuffer it:
As it was won with blood, ſo be it loſt.

——— 2. *Margaret.* ———

To AFFRONT. To front, confront, to face, to meet face to face, to encounter; Fr. *affronter.*

AFFRONT. n. ſ. fronting, confronting, meeting face to face, encounter.

Drayton. Polyolbion, Song 4.

"At firſt t'*affront* the foe, in th' ancient Briton's ſight,
"With Arthur they begin, their moſt renowned
"knight,"

——— we

—— we have cloſely ſent for *Hamlet* hither,
That he, as 'twere by accident, may here
Affront Ophelia ——
Hamlet, Act iii. Sc. 1. *King.*

O, that I thought it could be in a woman,
* * * *
To feed for ay her lamp and flames of love;
* * * *
Or that perſuaſion could but thus convince me,
That my integrity and truth to you
Might be *affronted* with the match and weight
Of ſuch a winnow'd *purity* in love;
How were I then uplifted. ——
Troilus and Creſſida, Act iii. Sc. 5. *Troilus.*

—— unleſs another
As like Hermione as is her picture
Affront his eye ——
Winter's Tale, Act v. Sc. 1. *Paulina.*

Your preparation can *affront* no leſs
Than what you hear of ——
Cymbeline, Act iv. Sc. 8. *Lord.*

There was a fourth man in a ſilly habit,
That gave th' *Affront* with them
—— Act v. Sc. 2. *Captain.*

AGLET. The tag of a lace, formerly us'd in dreſs, and which, for the greater finery, was often cut in the ſhape of little images; Fr. *aiguillette.*

Spenſer. Fairie Queene, B. vi. C. 2. St. 5.
" All in a woodman's jacket he was clad
" Of Lincoln green, belaid with ſilver lace,

" And on his head a hood with *Aglets* ſpread,
" And by his ſide his hunter's horn he hanging had."

——I never yet ſaw man
* * * *
But ſhe would ſpell him backward——
* * * *
If low, an *Aglet* very vilely cut.

Much ado about nothing, Act ii. Sc. 1. *Hero.*

— Give him gold enough, and marry him to a puppet, or an *aglet*-baby——

The Taming of the Shrew, Act i. Sc. 5. *Grumio.*

To Agnize. To acknowledge, to avow, to own. Lat. *agnoſco.*

Spenſer. Mother Hubberd's Tale.

" Then 'gan this crafty couple to devize,
" How far the court themſelves they might *agnize*;
" For thither they themſelves meant to addreſs,
" In hope to find there happier ſucceſs."

——I do *agnize*
A natural and prompt alacrity
I find in hardineſs——

Othello, Act i. Sc. 9. *Othello.*

Aim. To Cry aim. To conſent, to approve, to encourage.

Beaumont and Fletcher. The Falſe one, Act v. Sc. ult. *Sceva.*

——" By Venus, not a kiſs
" Till our work's done: The traytors once diſpatch'd,
" To't, and we'll *cry aim*"——

Cry

Cry aim, ſaid I well!

Merry Wives of Windſor, Act ii. Sc. 11. *Hoſt.*

Well, I will take him, then torture my wife * * * and to theſe violent proceedings all my neighbours ſhall *cry aim.*

——— Act iii. Sc. 5. *Ford.*

It ill becomes this preſence to *cry aim*
To theſe ill-tun'd repetitions.

King John, Act ii. Sc. 2. *K. Philip.*

To Allow. To be well pleas'd with, to approve.

Fairfax. Taſſo, B. ix. St. 13.

" When this was ſaid, he muſter'd all his crew,
" Reprov'd the cowards, and *allow'd* the bold."

O Heavens!
If you do love old men, if your ſweet ſway
Allow obedience, if yourſelves are old,
Make it your cauſe; ſend down and take my part.

King Lear, Act ii. Sc. 9. *Lear.*

To Amplify. To exaggerate, to encreaſe, to enlarge.

Bacon. Eſſays.

" So when a great money'd man hath divided his " cheſts, and coins, and bags, he ſeemeth to himſelf " richer than he was: and therefore a way to *amplify* " any thing is to break it, and to make anatomy of " it in ſeveral parts, and to examine it according to " the ſeveral circumſtances."

——— This

——This would have ſeem'd a period
To ſuch as love not ſorrow: but another,
To *amplify* too much, would make much, more,
And top extremity!——

King Lear, Act v. Sc. 8. *Edgar.*

——I tell thee, fellow,
Thy general is my lover: I have been
The book of his good acts, whence men have read
His fame unparrallel'd, happily *amplified.*

Coriolanus, Act v. Sc. 2. *Menenius.*

ANGEL. A piece of money, or gold coin, with the figure of an angel ſtamp'd upon it, valued at ten ſhillings.

Ben Jonſon. Alchemiſt, Act. i. Sc. 2. *Face.*

—— "So——
"Another *angel*"——

——humour me the *angels.*

Merry Wives of Windſor, Act i. Sc. 7. *Nym.*

I had myſelf twenty *angels* given me this morning; but I defie all *angels* in any ſuch ſort, as they ſay, but in the way of honeſty——

——— Act ii. Sc. 8. *Quickly.*

—here are the *angels* that you ſent for to deliver you.

Comedy of Errors, Act iv. Sc. 5. *S. Dromio.*

Not that I have the power to clutch my hand,
When his fair *angels* would ſalute my palm;
But that my hand, as unattempted yet,
Like a poor beggar, raileth on the rich.

King John, Act ii. Sc. 6. *Falconbridge.*

Couſin, away for England; haſte before
And, ere our coming, ſee thou ſhake the bags

Of

Of hoarding Abbots; their impriſon'd *angels*
Set thou at liberty ——
King John, Act iii. Sc. 5. *K. John.*

To Appal. To frighten, to ſtrike with ſudden fear, to depreſs, to diſcourage.

Spenſer. The Ruines of Time.

" Much was I troubled in my heavy ſpright
" At ſight of theſe ſad ſpectacles forepaſt,
" That all my ſenſes were bereaved quight,
" And I in mind remained ſore agaſt,
" Diſtraught 'twixt fear and pity; when at laſt
" I heard a voice, which loudly to me call'd,
" That with the ſudden ſhrill I was *appall'd.*"

How is it with me, when every noiſe *appals* me!
Macbeth, Act ii. Sc. 3. *Macbeth.*

L. Macbeth. Are you a man?
Macbeth. I, and a bold one, that dare look on that
Which might *appal* the devil.
—— Act iii. Sc. 5.

—— What would he do,
Had he the motive and the cue for paſſion
That I have? he would drown the ſtage with tears,
And cleave the general ear with horrid ſpeech,
Make mad the guilty, and *appall* the free.
Hamlet, Act ii. Sc. 8. *Hamlet.*

Give with thy trumpet a loud note to *Troy*,
Thou dreadful *Ajax*, that th' *appalled* air
May pierce the head of thy great combatant,
And hale him hither. ——
Troilus and Creſſida, Act iv. Sc. 8. *Agamemnon.*

—— the

——— the dreadful ſagittary
Appals our numbers ———
Troilus and Creſſida, Act v. Sc. 11. *Agamemnon.*

AQUA-VITÆ. Any kind of ſtrong water, Lat. *aqua-vitæ.*

Ben Jonſon. Alchemiſt, Act i. Sc. 1. *Subtle.*
———"I know yo' were one could keep
"The buttry-hatch ſtill lock'd, and ſave the chippings,
"Sell the dole beer to *aqua-vitæ* men,
"The which, together with your Chriſtmas vails
"At poſt and pair, your letting out of counters,
"Made you a pretty ſtock, ſome twenty marks,
"And gave you credit to converſe with cobwebs
"Here, ſince your miſtreſs' death hath broke up
"houſe."

——— Give me ſome *aqua-vitæ.*
Romeo and Juliet, Act iii. Sc. 4. *Nurſe.*
O well-a-day, that ever I was born,
Some *aqua-vitæ* ho! my lord, my lady.
——— Act iv. Sc. 5. ———
——— I have bought
The oil, the balſamum, and *aqua-vitæ.*
Comedy of Errors, Act iv. Sc. 2. *S. Dromio.*
Maria. ——— Does it work upon him?
Sir Toby. Like *aqua-vitæ* on a midwife.
Twelfth-night, Act ii. Sc. 9.
I will rather truſt a *Fleming* with my butter, Parſon *Hugh* the *Welſhman* with my cheeſe, or an *Iriſhman* with my *aqua-vitæ* bottle, than my wife with herſelf.
Merry Wives of Windſor, Act ii. Sc. 10. *Mr. Ford.*

He has a ſon, who ſhall be flay'd alive; then 'nointed over with honey, ſet on the head of a waſp's neſt; then ſtand till he be three quarters and a dram dead; then recover'd again with *aqua-vitæ*, or ſome other hot infuſion.

Winter's Tale, Act iv. Sc. 11. *Autolycus.*

ARGOSIE, or ARGOSY. A ſhip of large burthen, ſo call'd from Jaſon's large ſhip *Argo*, the ſhip of the *Argonauts*; not improbably ſuch as the Spaniards uſe in the Weſt India trade, and are call'd *Gallеons*.

Beaumont and Fletcher. Philaſter, Act v. *Captain.*

——"theſe are things that will not ſtrike their "top-ſails to a hoiſt: and let a man of war, an "*Argoſy*, hull and cry cockles."

Your mind is toſſing on the ocean,
There where your *Argoſies* with portly ſail
* * * *
Do over-peer the petty traffickers——

Merchant of Venice, Act i. Sc. 1. *Salanio.*

——he hath an *Argoſie* bound to Tripolis, another to the Indies.

—— Sc. 3. *Shylock.*

Anthonio * * * hath an *Argoſie* caſt away coming from Tripolis.

—— Act iii. Sc. 1. *Tubal.*

——unſeal this letter ſoon;
There you ſhall find, three of your *Argoſies*
Are richly come to harbour ſuddenly.

—— Act v. Sc. 1. *Portia.*

Two thouſand ducats by the year of land!
My land amounts to but ſo much in all;

That ſhe ſhall have, beſides an *Argoſie*
That now is lying in Marſeillis road.
What, have I choak'd you with an *Argoſie*?
Taming of the Shrew, Act ii. Sc. 6. *Gremio.*

——'tis known, my father hath no leſs
Than three great *Argoſies* ——
——— *Tranio.*

ARMIPOTENT. Powerful in arms, mighty in war. Lat. *armipotens.*

Fairfax. Godfrey of Boulogne, B. iii. St. 70.
—— "If our God, the Lord *armipotent*,
"Thoſe armed angels in our aid down ſend,
"That were at Dathan to his prophet ſent,
"Thou wilt come down with them, and well defend
"Our hoſt."——

This is your devoted friend, Sir, the manifeſt linguiſt, and the *armipotent* ſoldier—
All's well that ends well, Act iv. Sc. 5. 2 *Lord.*

ASSINECO or ASSINEGO. An Aſs-driver, or Aſs-keeper; thence, a ſtupid fellow, a blockhead. Ital. *aſinaiò.* Span. *aſnerizo.*

Beaumont and Fletcher. Scornful Lady, Act v. *Welford.*
"If you could juggle me into my woman-hood again, "and ſo cog me out of your company, all this world "be forſworn, and I again an *Aſſinego*, as your ſiſter "left me."

—thou haſt no more brain than I have in my elbows; an *Aſſineco* may tutor thee.
Troilus and Creſſida, Act ii. Sc. 1. *Therſites.*

ASPERSION.

ASPERSION. Sprinkling. Lat. *aſperſio.*

Bacon. Holy War.

"It exhibits a mixture of new conceits and old; "whereas the inſtauration gives the new unmix'd, "otherwiſe than with ſome little *aſperſion* of the old, "for taſte's ſake."

If thou doſt break her virgin-knot before
All ſanctimonious ceremonies may
With full and holy rite be miniſter'd,
No ſweet *aſperſions* ſhall the heav'ns let fall
To make this contract grow.——

Tempeſt, Act. iv. Sc. 1. *Proſpero.*

TO ATONE. To be in concord, to agree, to accord, to make to agree, to come to a reconciliation, to reconcile, to make or be at one.

Spenſer. Fairie Queene, B. ii. C. 1. St. 29.

"So been they both *atone*, and doen uprear
"Their bevers bright, each other for to greet;
"Goodly comportance each to other bear,
"And entertain themſelves with court'ſies meet."

——I would do much
T' *atone* them, for the love I bear to Caſſio.

Othello, Act iv. Sc. 6. *Deſdemona.*

He and Aufidius can no more *atone*
Than violenteſt contrariety.

Coriolanus, Act iv. Sc. 6. *Menenius.*

Then is there mirth in heaven,
When earthly things made even
Atone together.

As you like it, Act v. Sc. 7. *Hymen.*

If it might pleaſe you to enforce no further
The griefs between you: to forget them quite
Were to remember that the preſent need
Speaks to *atone* you———

Antony and Cleopatra, Act ii. Sc. 2. *Mecænas.*

I was glad I did *atone* my countryman and you.

Cymbeline, Act i. Sc. 6. *Frenchman.*

Since we cannot *atone* you, you ſhall ſee
Juſtice decide the victor's chivalry.

King Richard II. Act i. Sc. 2. *K. Rich.*

AUBURN. Pale brown, tan colour.

Beaumont and Fletcher. Two noble Kinſmen, Act iv. Sc. 2. *Meſſenger.*

———" he's white hair'd,
" Not wanton white, but ſuch a manly colour
" Next to an *auburn*"———

Her hair is *auburn*, mine a perfect yellow.

Two Gentlemen of Verona, Act iv. Sc. 8. *Julia.*

We have been call'd ſo of many; not that our heads are ſome brown, ſome black, ſome *auburn*, ſome bald; but that our wits are ſo diverſly colour'd.

Coriolanus, Act ii. Sc. 7. 3 *Citizen.*

AVAIL. n. ſ. Profit, advantage, benefit.

Spenſer. Mother Hubberd's Tale.

" For all that elſe did come were ſure to fail,
" Yet would he further none, but for *avail.*"

——I charge thee,
As heaven ſhall work in me for thine *avail*,
To tell me truly.——

All's well that ends well, Act i. Sc. 3. *Counteſs.*

You

—— You know your places well,
When better fall, for your *avails* they fell.
All's well that ends well, Act iii. Sc. 1. *Duke.*

AWARE. Cautious, vigilant, attentive.

Sidney. Arcadia.

" Ere I was *aware*, I had left myſelf nothing but " the name of a king."

—— He was *'ware* of me
And ſtole into the covert of the wood.
Romeo and Juliet, Act i. Sc. 2. *Benvolio.*

AYE, or AY. Always, ever.

Sidney. Aſtrophel and Stella. St. 24.

—— " that rich fool, who by blind fortune's lot
" The richeſt gem of love and life enjoys,
" And can with foul abuſe ſuch beauties blot;
" Let him, depriv'd of ſweet but unfelt joys,
" (Exil'd for *aye* from thoſe high treaſures which
" He knows not) grow in folly only rich."

—— Your doing thus
To the perpetual wink for *ay* might put
This antient morſel, this Sir Prudence, who
Should not upbraid our courſe. ——
Tempeſt, Act ii. Sc. 1. *Antonio.*

—— I am come
To bid my King and maſter *aye* good night.
King Lear, Act v. Sc. 9. *Kent.*

For *aye* to be in ſhady cloiſter mew'd.
Midſummer night's dream, Act i. Sc. 1. *Theſeus.*

Or on Diana's altar to proteſt,
For *aye*, auſterity and ſingle life.
——— Ibid.

They wilfully exile themſelves from light;
And muſt for *aye* conſort with black-brow'd night.
Midſummer night's dream, Act iii. Sc. 8. *Puck.*

O, that I thought it could be in a woman

* * * *

To feed for *ay* her lamp and flames of love.
Troilus and Creſſida, Act iii. Sc. 5. *Troilus.*

To thee be worſhip, and thy ſaints for *aye*
Be crown'd with plagues that thee alone obey!
Timon, Act v. Sc. 2. *Timon.*

THE END.

ERRATA.

Page	lin.	
8.	24.	*for* ſtand, *read* ſtands.
12.	22.	*for* add, *read* adds.
59.	5.	*for* uncommon, *read* common.
301.	8.	*for* ill-tun'd, *read* ill-tuned.